

THE NEW YORK  
**DRAMATIC  
MIRROR**

DECEMBER 6, 1911  
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Dance, N. Y.

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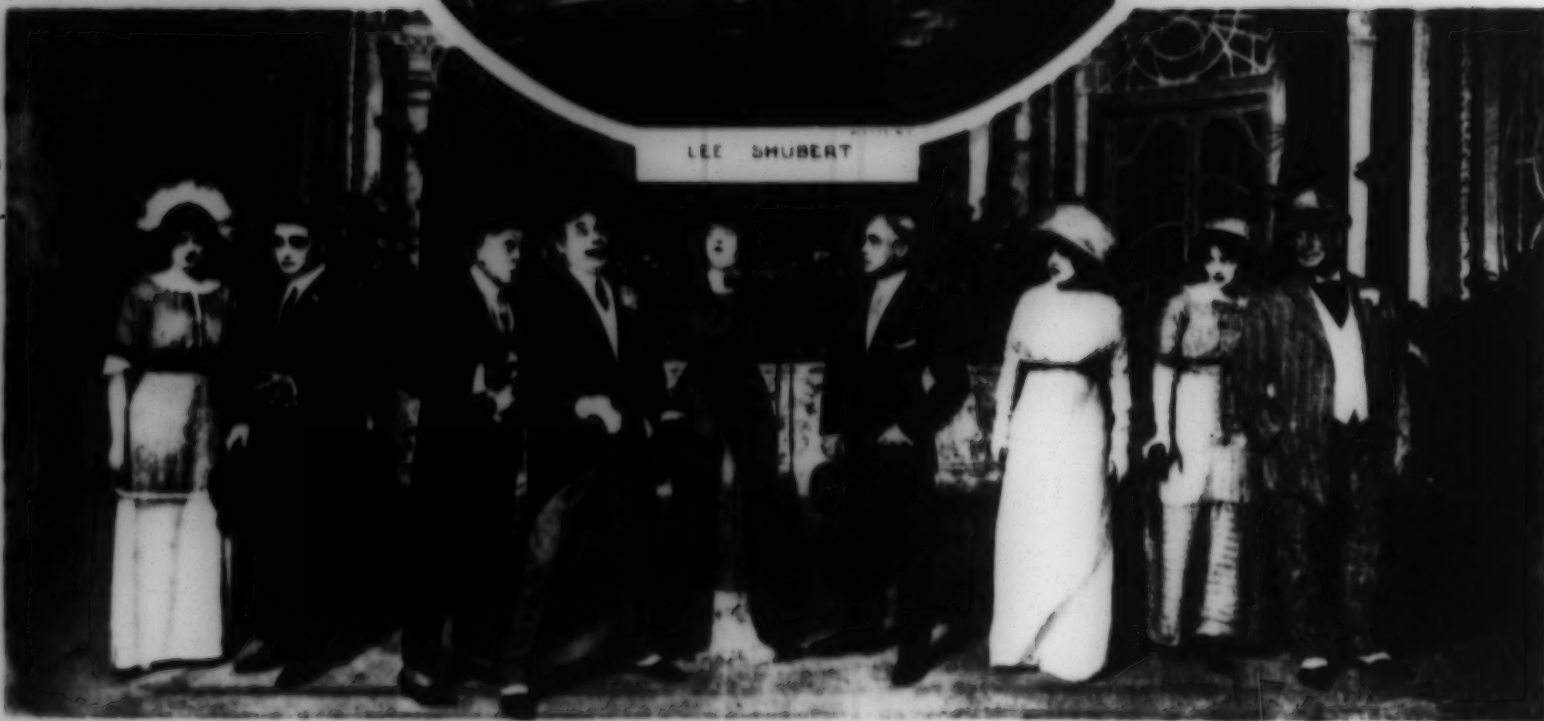


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145 West Forty-fifth Street, New York  
(Forty-fifth Street Exchange)  
Chicago Office: Grand Opera House Annex,  
123 North Clark Street

Otis L. Colburn, Representative  
Published every Wednesday in New York  
Telephone—Bryant 8368-8361

Registered Cable Address "Dramamirror"  
Entered at the Post Office as Second Class  
Matter

THE NEW YORK  
**DRAMATIC  
MIRROR**

ESTABLISHED JANUARY 4, 1879

SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.00. Foreign subscription, one year, \$5.50; Canadian, \$5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Dav's Agency, 17 Green Street, Charing Cross Road, W.C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Twenty-five cents an agate line. Quarter-Page, \$35.00; Half-Page, \$65.00; One-Page, \$125.00.

VOLUME LXVI

NEW YORK, WEDNESDAY, DECEMBER 6, 1911

No. 1720

## The Heart Interest

WE HAVE BECOME SO ACCUSTOMED to the romantic element in the common meaning of the term, that the successful production of a play which absolutely ignores this highly edifying emotion, elicited comment on this point from nearly every critic who reviewed the drama. In spite of the rather startling omission, *THE LITTLEST REBEL* is not barren of elemental passions that stir the hearts of onlookers almost as much as they stir the hearts of the persons in the narrative. For this reason, EDWARD PEPLE's play has the unique effect of calling to mind the fact that although the love of man and maid may be the strongest thread in the warp and woof of society, it is not absolutely indispensable in drama.

Time was when tragedies were commonly composed without any regard for this ingredient, and they still survive the ravages of passing centuries in the half-dozen Shakespearean tragedies that hold a more or less disputed position on the modern stage. On account of their epic atmosphere, however, Macbeth and Julius Caesar strike the ordinary, unreading patron of dramatic art as rather bleak samples of intellectual entertainment, which would not be appreciably mitigated even by the introduction of GUY and AGNES into the *dramatis personae*. Fortunately, no iconoclast has attempted such a resuscitation of the Stratford bard, correctly thinking, no doubt, that in the end it would be both easier and more satisfactory to write an entirely new play.

Of late years tragedies have gone out of style except in the exposition of some problem. Not infrequently the problem is the marriage question, so after all, those dramas do not escape "heart interest."

Such romantic comedies as have made a bid for favor through other means than youthful love with matrimonial intentions belong mostly to a sort of genre school—like *The Old Homestead*, *Shore Acres*, and *Rip van Winkle*. Even these creations do not ignore the iron-clad convention, although each of them finds its chief claim to longevity in the character of a charming old man.

The explanation of this omnipresent backbone in drama is an easy question for many guessers not endowed with the ingenuity of OEDIPUS. In psychological terms, every play depends for its popularity upon its correlation to the apperception mass of the listeners. In less ostentatious phraseology audiences sympathize most freely with characters endowed with emotions understood by the audiences. One of the axioms of literature is that everybody either has been or has wanted to be in love. Here, then, is a subject right at hand which, when properly presented, should interest every soul from Milwaukee to Madagascar, irrespective of divergent tastes in morals and mausoleums. Consciously or unconsciously, by logic or by survival of the fittest, creators and purveyors of commercial drama have learned that the most profitable position for the heroine at the final curtain is in the arms of her prospective bride-groom. Rabbi BEN EZRA remarks of another subject, this is the last, for which the first was made.

In non-dramatic literature, especially in the short story, authors frequently set their feet in other than amorous paths. GEORGE W. CABLE, speaking once of his work, said that in his early days as a novelist he determined to write a book in which his two heroes should do something besides fall in love. Although he kept the compact with himself, he learned in the process that falling in love is a very natural event in the life of the most platonic hero, and he never attempted to repeat his Pyrrhic victory. A hero whose complete career does not include a genuine affair of the heart, no matter how blighted by fate and mischance, is as bloodless as the man who never to himself hath said, "This is my own, my native land."

From some such premises as these, the obliging manager, ever eager to give the public what it wants—and then some—has deduced the inference that the tired business man who spends an evening at the theatre without seeing at least one hero braying joyously at the matrimonial halter, feels as mistreated as a matinee girl. So we get that delectable final tableau, the hero and the heroine passionately kissing the back of each other's necks—or otherwise behaving as none of their spectators could be hired to perform in public.

Most people will admit, upon reflection, the existence of other emotions susceptible to dramatic treatment. They may even recall voluntary bachelors and involuntary spinsters in more or less subsidiary positions in various plots primarily consecrated to the task of making two hearts beat as one. SHERLOCK HOLMES dedicated a celibate career to unravelling the mysteries of crime in order that various couples might confide their sentiments to the public. FATHER HERVEY in *Rebellion* acts as an unwilling *deus ex machina* for GEORGIA CONNOR and MASON STEVENS. MARCHBANKS, the poet, was created to jar the smug sentimentality of JAMES MOREL, better known as the husband of CANDIDA. They all have latent matrimonial possibilities, however, which they discuss upon provocation. From the morbid *Les Avariés* by EUGENE BRIEUX to the idyllic *Pomander Walk* by LOUIS N. PARKER, the playwrights strum perseveringly on that one string of their lyre, accompanying the tune with chords or dischords as they hear them for the God of Things as They Might Be.

Observation, at least, and experience, frequently, indicate various other agreeable emotions, such as filial devotion, which every patron of the theatre will greet as a personal acquaintance, and parental affection, which wears no alien guise.

Whatever man has striven—and what human being hasn't bent his energies to some purpose or other?—can sympathize with ambition in any of its numerous incarnations, even when ambition takes the perverted course pursued by the redoubtable Mr. RAFFLES. Even LONGFELLOW, the gentlest of American poets, paid his tribute to the hero in the strife, although he meant it as much in the moral as the physical sense. An Irish lecturer, who came to this country four years ago as the representative of Oxford University, good humoredly accused Anglo-Saxons of being the most tiresome race on earth, because by the compulsion of inheritance and training they must always be exerting themselves in some great effort. Despite his dissent, he betrayed admiration for Anglo-Saxon achievements, inferentially suggesting the universal appeal of ambition.

Everybody is enough of a miser to appreciate A New Way to Pay Old Debts, even after three centuries. So, examples could be multiplied.

With all due respect to tradition and to the perspicacity of managers, it is rather a relief to meet a play in which no character even suspects that he might get married before affairs are finally settled, even though philandering towards the orange blossoms is replaced by various other agitations ladelled out in overwhelming doses. Anybody ought to be willing to sacrifice two or three extra pocket handkerchiefs to surreptitious lachrymal luxury at the darkest moments, on the strength of escaping the unblushing sentimentality of an admiration society whose membership is limited to two.

Dramatists long since postulated that a play in which the characters acted normally would be voted the tamest sort of an exhibition. If the antic plot must gayly leap with the nonchalant chamois from crag to crag, and never by any chance walk sedately through the everyday haunts of men, the incurable theatregoer should be pleased to find the sprightly beast for once avoiding the pinnacle of "heart interest" which has been trodden for centuries by every variety of dramatic hoof.





# THE USHER



IT IS SAID that nearly a score of theatres in New York are doing good business, but the reports from other cities are not relatively as encouraging.

The better attractions on the road are prospering, but there are so many actors of reputation out of engagement that this fact alone inspires comment and speculation in the press as to conditions and causes.

The success of any strongly-appealing play well represented, without reference to the particular eminence of the actors in it, and the almost inevitable failure of any play that does not appeal to the public, no matter how distinguished its actors may be, emphasize the fact that "the play's the thing."

Still, plays that are successful with actors not of the first class as interpreters would, no doubt, win a greater degree of favor with more notable players to illustrate them.

As far as actors are concerned, it may be said that the average manager, with other expenses of production mounting up, will naturally venture with less expensive actors in preference to those who of late have commanded increasingly large salaries, in the hope of carrying his enterprise to a paying success.

But perhaps the public and the press resent this theory of organization, and this may be one of many reasons why business is bad with plays upon which great expectations are based.

There have been complaints this season of plays on the score of hasty and inadequate preparation, but recent seasons have seen so many plays fail for this reason that managers are exercising greater care in production, although too many offerings are projected before they are matured.

As to conditions which affect regular theatre patronage, they have been canvassed again and again, with little definite satisfaction. There is no doubt that the number of plays that have closed this season is larger than ever before, although when this fact is noted it must be explained that probably the number of theatrical enterprises sent forth has also been much larger than ever before, to meet the demands of the vast number of new theatres that have come into the field. New York still illustrates a craze for theatre building that can have but one result, for good plays are as scarce as ever, and no managerial ingenuity can overcome this condition.

The competition of other forms of amusement with the regular theatre, in late seasons amasing to all who depend upon the regular theatre for profitable operation, are more manifold than ever, and it follows that if the regular theatre shall compete with them successfully it must strengthen its appeal, if it does not scale down its prices to correspond with attractions of varying merit.

The motion pictures offer an increasingly interesting field for amusement seekers, at prices which are

appealing even to many persons who also like the regular play. The vaudeville theatres were never so numerous as now, and never before have they offered such a variety of amusement. Whether the pictures and vaudeville, by their very nature, have weaned many from the regular theatre public and have put them in a mood that leads them to look unfavorably upon an evening's concentration of interest upon a single offering is one of the many questions that well may disturb the regular theatre promoter.

Sunday theatrical performances in Iowa have been given a new lease of life by a decision just rendered by the Supreme Court of that State, says F. H. Foster, *Tux Minn* correspondent at Iowa Falls.

The case upon which the verdict is rendered by the Supreme Court comes from Cedar Rapids, where the City Council sought to pass an ordinance prohibiting Sunday performances in that city. The men interested in theatricals contested the proposed measure in the courts. Speaking of the case, a Cedar Rapids paper says:

Sunday theatres are doomed in Iowa, according to a decision rendered by the Iowa Supreme Court to-day in the case of the Majestic Theatre, appellant, vs. the city of Cedar Rapids, Mayor Miles, et al., a suit to test the validity of the Sunday closing law. The decision of the lower court, which was adverse to the theatre, is sustained by the Supreme Court.

This decision will be of interest all over the State. Two years ago, at the instigation of the city committee of one hundred, the City Council passed an ordinance to its first reading, prohibiting the Sunday performances in the local theatres. The ordinance was read the first time and posted under the rules. The attorneys for the theatres then applied to Judge Smith, of the District Court, for a temporary writ of injunction restraining the City Council from passing the ordinance. This writ was granted, but at the hearing on the motion to dissolve the injunction before Judge Treichler, the injunction was dissolved and the theatres then appealed to the Supreme Court. In its decision the Supreme Court practically said that it "would not cross the bridge until it came to it." The ordinance closing the Sunday theatres must first be passed before the Supreme Court will pass upon its validity. In other words, the Supreme Court intimated that the City Council at Cedar Rapids had better go ahead and pass the ordinance and then the Supreme Court will take it up and pass upon its validity.

This promises to tie up the case for two years more, and in the meantime the Sunday theatres will be allowed to operate. It is rumored that in event the ordinance is passed by the City Council and finally held valid by the Supreme Court, the theatres have enough at stake to justify an appeal to the Federal courts, which would tie up the question for two years more. There seems no reason to believe, therefore, that the theatres in Cedar Rapids will be closed on Sundays for a long time to come.

Tracy Blagburn, negro, who filed assault charges against J. Milowchowsky, proprietor of the Family Theatre, Des Moines, Ia., because the latter ejected him from the playhouse when he refused to sit in the "Jim Crow" seats, lost his case in Justice Fred. A. Cope's court in that city.

After a brief deliberation the jury returned a verdict of not guilty against Milowchowsky. The jury held that a theatre proprietor has the right to eject a patron from his playhouse, and that "Jim Crow" seats in theatres are not a violation of the civil rights law.

The riot at the first performance of *The Playboy* of the Western World in New York was declared by some of the newspapers to have been the worst disturbance of the kind on record, but the Macready riot at the Astor Place Opera House on the evening of May 7, 1840, was far more serious.

Forrest, on his visit abroad previously, was said to have ridiculed some of Macready's "business" in *Hamlet*, and there was a great international controversy over the subject and over the respective merits of these players.

Thus, when Macready visited this country, feeling ran high against him because of the English criticisms of Forrest abroad, and threats were made that Macready would be denied a hearing here.

Macready opened his engagement here in *Macbeth*, and Forrest was appearing in the same play at the old Broadway Theatre.

Forrest was very popular, and when Macready made his entrance in the role of *Macbeth* he was greeted by a turbulent audience. Abuse was shouted at him, and a fusillade of bad eggs followed.

The curtain was rung down, and Macready's friends—a minority—abandoned the theatre to the rioters. A number of citizens the next day rallied to Macready's support, and appealed to him to go on with his engagement.

Forrest's adherents organized opposing meetings, had posters printed, and practically bought up the house, intending to carry the war on valiantly.

On the night of May 10, although the theatre was policed, Macready was greeted as before with yells, hisses, and missiles. The actor continued his performance, and many arrests were made.

The mob in the theatre was kept in something resembling order, but outside, particularly in Astor Place, riot reigned. Windows were broken, doors were stormed, and the most serious results were feared.

A large detachment of cavalrymen and a troop of infantry appeared under arms, and were assailed by the mob. The militia responded by firing several volleys. Twenty persons were killed and a large number were wounded, and buildings were defaced by bullets.

So *The Playboy* riot was a mild affair by comparison.



EILEEN O'COHERTY

EITHNE MAGEE

SARA ALLGOOD

UNA O'CONNOR

CATHLEEN NESBITT

FIVE OF THE IRISH PLAYERS APPEARING AT THE MAXINE ELLIOTT THEATRE





# DAVID WARFIELD

## Patron of the Arts

"I like them all; there isn't room here for things I don't care for," commented the actor, as he affably patted a bronze head of himself, which was done by Robert Aitken a few years ago.

All these things, and others, are material manifestations of the success which attracts so many luckless wights into the most seductive profession evolved by civilization. It appears like living a story, with the conventional happy ending—to all, perhaps, except to the one who does it. Success is probably never so mysterious to the one who obtains it, as it is to his less fortunate neighbor who sees only the beginning and the end, and guesses at the intermediate steps. "If it happened to him," thinks the raw recruit, "why not to me, when I am just as willing to work for it?"

Naturally enough, Mr. Warfield put just this same question, though in an impersonal form. "What is it," he queried, "that one man does and another man misses?"

"It looks like simplicity itself to stand on the stage and speak lines naturally. Yet there must be something more than mere naturalness, for naturalistic actors frequently fail to get across the footlights. Even when you can't find a flaw in their impersonations, you feel that they ought to be reinforced by some other nameless quality. I have heard it solemnly asserted that the stage director inspires his actors with some sort of hysterical excitement that turns the trick, but that is absurd on the face of it. Such an inflammatory method might succeed for one performance, but by the next evening the pipe would have gone out. Night after night the actor must strike the same mark, whether he feels like it or not. You would, perhaps, be amazed to learn how instantly an audience is aware whether the actor's mind is on his work or not, even when the external signs are apparently the same as ever.

"On the other hand, if an actor—especially in a highly emotional role—should actually feel all the simulated passions of his role, he would be worn to a shred in less than no time. That is why really great actors do not really feel the emotions portrayed—at least, not after the preliminary conception of the part. Of course, an actor must know the emotions either through experience or observation if he hopes to depict them with a spontaneity that will affect anybody. Constantly at school, absorbing and assimilating the various manifestations of life about him, he learns how to picture the experiences of men without racking himself at the same time.

"Spontaneity, or sincerity, or whatever you choose to call it, is the one test of really great acting, and to achieve that quality it is not sufficient for an actor to know how another man would act in given circumstances; he must know how he himself would act. For example, how is a man to receive a message telling him of his mother's death? It all depends upon the man. One would faint; a second would sob, 'Oh, God!'; and a third would stand tense and silent. From these and countless other expressions of deep sorrow, the actor must choose that one which comes natural to him; otherwise his best endeavors are wasted. In some unexplainable way, the audience will feel the emptiness of his words or motions, and their hearts cannot vibrate in sympathy. They comprehend that it is simply done for effect. For that reason, great acting is a purely personal matter. In a sense, every great actor plays himself, however diverse his roles.

By this statement, Mr. Warfield is not denying genuine versatility to an actor, for every man has more moods than a Greek verb. In one mood he carelessly laughs off an occurrence that in another mood would throw him into paroxysms of rage. This may be the secret of that much scoffed term temperament, which is popularly supposed to increase in direct ratio with genius. The more varied his sensitiveness, the more versatile his sincerity.

"Mechanical acting," continued Mr. Warfield, "simply does not go through. We have our mechanical actors who are ornaments to the profession, but when audiences examine their impressions honestly, they admit that however greatly they admire these actors, they are not genuinely touched by the work. A mechanical actor certainly can draw tears from the audience in certain scenes, but it is the easiest thing in the world to make audiences cry. There isn't any art in that. You will see it in ten cent theatres. The situation brings the tears, not the actor. Put him in a role like Rip van Winkle, where he has nothing but his personality to rely on, and watch what happens. That's where your mechanical actor goes to pieces. Actors are always clamoring for good parts. There are plenty of good parts

for the man who can play them, but he mustn't expect always to have a situation bolster up his inefficient personality. He can't graduate from the ten cent theatre unless his instinct shows him how to make any part appeal to his public by its sincerity.

"Of course, anybody who attempts Rip van Winkle now, has an almost hopeless proposition, because the role has been stamped by a great personality that would have to be erased by the new one, and Joseph Jefferson's personality is not one to be thus erased. It is the same with Shakespearean roles, or with any others in which great actors have successfully appeared. The actor who measures strength with predecessors must do more than merely satisfy on his own account; he must so fill the minds of his audience that they forget, at least momentarily, any other conception of the part that they may have had. They must not be allowed to recall just where or why they laughed or cried before, and they must feel that role as the new actor feels it.

"As for tears, it has been my experience that in the theatre men are more human than women. The bigger and stronger a man, the more he is likely to weep. He is affected as much, also, by the delicate moments as by the sweeping emotions in larger scenes. Woman's right to cry at the theatre has been handed down from time immemorial as a sort of heirloom, but just because men don't go moping around the house when they can't afford new hats, you can't argue that they are heartless. Even when they don't burst out with demonstrations of their emotions, the actor can feel when he has stirred them truly.

"People are perhaps readier to laugh than to cry, but for all that, the plays with a little pathos are the ones that last. The farces are gone with a puff, because one can rarely laugh twice—except through politeness—at the self-same joke. Audiences do not feel any compulsion for such politeness at the theatre. The smile and the tear together are splendid things to achieve, and perhaps tax the actor as heavily as anything he ever tries to do."

These words must involuntarily call to mind the death of little Willem in Mr. Warfield's present play, when the ghost of the lad rides away on the shoulder of Peter Grimm's ghost, gayly carolling the whimsical song of the circus clown.

"Probably our greatest handicap," said Mr. Warfield, "rises from the fact that since we never see the pictures we make and never hear our own voices, we must grope along in the dark. Because tones vibrate in the speaker's head, he never knows just how they sound to others, and that is why actors can't understand why they fail to make themselves clear to the audience. When a man hears his own voice for the first time in the phonograph, he rarely recognizes it, although everybody else knows it instantly. That it sounds alien to him is certainly not due to any imperfection of the machine.

"A man who comes suddenly upon his reflection in a mirror, is always more or less shocked or surprised by what he sees. Nor does it avail the actor to rehearse before a glass, because then he centres his attention upon the reflection and loses the spontaneity which is the soul of his work. Faithfully as he may study the business assigned him, he can never be taught the essential quality which is to convince the spectators of the genuine feeling in his portrayal night after night.

"Since the actor must continually be able to put himself into actual harmony with the spirit of his role, acting may be most accurately defined as the art of reproduction."

This is David Warfield's final word on the thoroughly canvassed interrogation: What makes an actor great? Unless the supposititious seamstress and bootblack can comprehend all that his definition implies, they will knock in vain at the gates of theatrical fame. French snuff-boxes and Spanish altar-clothes are not to be purchased by any amount of willing dramatic labor, unless the labor is directed by unerring sincerity of feeling and unswerving ability to reproduce it.

CHAUNCEY L. PARSONS.

### ORLIENOFF TO RETURN.

Paul Orlienoff, who brought the company of Russian players to this country six years ago, out of which Alla Nazimova emerged as an English speaking star, is planning an American tour of his present troupe during the present season. The company has just finished a prolonged engagement through Russia and the Far East. Mr. Orlienoff is at present in New York.

THE CAREER of David Warfield is the realization of the rosy dream that makes seamstresses desert their seamy existences for one that all too often proves even seamier. "Away with the inartistic brush," cries the soul of the bootblack, as he gazes at the elegantly lithographed poster whereon is depicted the face and the name of the star. "Long enough I've stood before the footrest; now give me a chance behind the footlights." So, not infrequently, he accompanies the seamstress to a blacker fate than his original calling.

To the outsider, it all looks easy enough and casual enough—this rise from obscurity to affluence. Twenty-one years ago, when David Warfield came to this theatrical Mecca, which in unsympathetic school geographies is represented by a black dot with the words "New York" flaring out into the blue Atlantic like the tail of a comet, who outside a circle of personal friends knew David Warfield? Before fifteen years had passed, who throughout the length and breadth of the land, did not know David Warfield?

By favor of this ocean-to-ocean fame, the once undistinguished novice now lives surrounded by a polish that the bootblack never achieved in his most energetic moments. Hearsay, ever ready with statistics, remarks that The Music Master netted its star over a million dollars, and one willingly believes it, for an appreciable fraction of that sum has been expended in the visible gratification of the actor's artistic tastes. Over the piano in the reception room is spread a golden brocade, whose delicate flowery pattern of pink and green had been mellowed by four hundred years in European sunlight before Mr. Warfield picked the fabric up to bring it across the ocean. In a glass topped cabinet beside the piano is arranged a collection of snuff-boxes, reminiscent of the French Louises and their German contemporaries. Across the Dresden china surface of one promenade a group of gayly clad courtiers; another is embellished with flowers beaten by hand from gold which is variously alloyed to give different tints; a third is set with bands of deep blue around the sides and lined with brilliant enamel on the cover. Above the sideboard in the dining-room hangs a Spanish altar-cloth dating from the fifteenth century, its faded velvet bearing shields of tarnished gold, and across the table stretches another treasure from Spain, its cream white surface heavily incrustured with gold cord. A portrait of James, the handsome Pretender, looks affably along the wall towards a party of Flemish cavaliers and ladies resplendent in sombre blues and reds.

"I've become so friendly with James," said Mr. Warfield, "that I have almost forgotten what a weak mouth and chin he has."

When Mr. Warfield sits at his study desk, he can glance up over the green shaded electrolite to a group of four paintings on the wall above his book shelves. One of them is a Corot with sunlight falling softly on a green mound, forming a path along which the eye involuntarily travels to the characteristic expanse of water and the inevitable vague foliage in the distance. "If it is true that Corot's shortsightedness is responsible for that misty atmosphere in the foliage," remarked the actor, "I think it's almost a pity that more of our artists are not myopic." Nevertheless, Mr. Warfield does not indulge exclusively in hazy landscapes, for beside the Corot hangs a picture of New England Spring—two or three houses and barns at a fork in the road, tree tops fringed with faint green, and trunks casting gray blue shadows. Above it is a blue and white winter scene, and to the right, rolling fields stretching away in Autumn reds and yellows.





# PLAYS OF THE WEEK



## MAXINE ELLIOTT'S—IRISH PLAYERS.

### THE JAIL GATE.

Tragedy in one act by Lady Gregory. Produced by the Irish Players under the direction of Liebler and Company on Nov. 27.

Mary Cabel ..... Sara Allgood  
Mary Cabel ..... Sara Allgood  
Mary Cabel ..... Sara Allgood

**T**HE gloomy sketch in which a mother and a wife come to the jail expecting Dennis to be liberated, only to find he has been hanged, formed the prelude to the liveliest entertainment a New York theatre has seen in years. Sara Allgood gave another impersonation of an aged woman that indicates remarkable versatility and force. Maire ni Shuibhlaigh, as the wife, played the part with beautiful sincerity, rising effectively to the climax of lyric grief. Sydney J. Morgan was no less competent in his little role.

### THE PLAYBOY OF THE WESTERN WORLD

Comedy in three acts, by J. M. Synge. Produced by the Irish Players on Nov. 27.

Margaret Flaherty ..... Elithne MaGee  
Shawn Keogh ..... J. M. Kerrigan  
Michael James Flaherty ..... Arthur Sinclair  
Philly Cullen ..... U. Wright  
Jimmy Farrell ..... J. A. O'Rourke  
Christopher Mahon ..... Fred O'Donovan  
Widow Quin ..... Sara Allgood  
Sara Tansey ..... Elithne O'Doherty  
Susan Brady ..... Maire ni Shuibhlaigh  
Honor Brady ..... Cathleen Nesbitt  
Old Mahon ..... Sydney J. Morgan

In witnessing the disputed comedy of the late J. M. Synge, New York proved its claim to being the most provincial city in the world, for about half of our playgoing population must be Irish peasants, if one may judge from the spirited remonstrance that has greeted the satire. Unless we are vitally hit by the satiric shaft there seems to be no reason for fluttering and spluttering. On the second evening, as well as on the first, plenty of flutters were invited to vent their agitation in the street, and numerous parties of excited peasants in their exits from time to time enlivened the general hilarity of the performance.

The Irish Players, however, rejoiced in an appreciable number of partisans who plumed themselves on being able to see a joke when it hit them, and blasé theatregoers who haven't applauded anything for years beat their palms together as resonantly as in their pristine youth to drown the disapproval of the violent. Those who did not come to him came to be amused by the himers. Consequently the audience was in a continual state of semi-subdued excitement.

Peegen Mike cast off the weak-kneed Shawn Keogh and threw herself at the head of Christopher Mahon, who boasted of killing his father in a quarrel, and she spoke her lines like a recitative obligato to the murmuring chorus in the auditorium. Even after her love had turned him into a roaring brave youth who slew his father again, and Peegen consigned him to the gallows, she could not please the dissenters. When Christopher finally departed with his sire, and Peegen bewailed the loss of the only playboy in the western world, unhappiness culminated, because the end of the play left nothing more to him.

Inspired by the turmoil, the actors gave an excellent performance. Elithne MaGee portrayed a real Peegen Mike, whose yearning for a hero was amply explained by J. M. Kerrigan and Fred O'Donovan in the contrasted roles of Shawn and Christopher. Michael James is, perhaps, the best of Arthur Sinclair's roles, rivaled only by his Elder Daniels. Sara Allgood made Widow Quin a contriving lady, though not so clear cut a personage as Feemy Evans. U. Wright and J. A. O'Rourke were entirely satisfactory in minor roles, and the rest were no disappointment.

Those who object to the sordid comedy have advertised it more thoroughly than a press agent could hope, and it could run to packed houses by virtue of their indignation. As the nonsensical remonstrances are not based on logic, many of the aggrieved, if taxed for an explanation, would doubtless feel like Old Kasper after Blenheim, when he remarked, "But what they fought each other for, I could not well make out."

### THE BUILDING FUND.

Comedy in three acts by William Boyle. Produced Dec. 1.

Mrs. Grogan ..... Sara Allgood  
Shawn Grogan ..... Arthur Sinclair  
Melia O'Dwyer ..... Elithne MaGee  
Michael O'Callaghan ..... J. A. O'Rourke  
Dan Macweeney ..... Fred O'Donovan

The Building Fund gives a picture of avarice among the lowly of Ireland. Mrs. Grogan, whose old age and penuriousness have brought her to emaciation, is besieged on all sides by solicitations in regard to the disposal of her fortune. She is at that point of senility where she can agree with nobody, and querulously declares that she will take her money with her when she goes, and leave not a farthing to the building fund for the parish church, nor to her son, nor to the grand-daughter who has come with the avowed intention of winning her over. She finally dies, and the disposition of the estate leaves everything with the priest.

The characterizations in the play are highly amus-

ing, as miserliness is one of the best marks for satire. Sara Allgood revealed herself in another character which was completely surprising and different. She, indeed, seems mistress of everything she attempts. As a study of flat-clinching stings, her Mrs. Grogan was remarkable in its realism. Arthur Sinclair, who stands out as Miss Allgood's artistic peer in the company, showed, as usual, his complete mastery of comedy-acting. The others in the cast gave clear-cut delineations, although they cannot submerge their rather insistent personalities as Miss Allgood does.

### KATHLEEN NI HOULIHAN.

Play in one act by W. B. Yeats.

Peter Gillane ..... J. A. O'Rourke  
Patrick Gillane ..... U. Wright  
Bridget Gillane ..... Maire ni Shuibhlaigh  
Michael Gillane ..... J. M. Kerrigan  
Kathleen ni Houlihan ..... Sara Allgood  
Della Cabel ..... Elithne O'Doherty

Kathleen Ni Houlihan, the second play on the bill, has been done twice before in the city, by Dorothy Donnelly at Carnegie Lyceum, June 10, 1903, and later by Margaret Wycherly. Being played for the first time by natives of Ireland, the present revival was much superior to the previous presentations. The elusive charm of Yeats has never been so faithfully brought before us as in the present case. The piece lends itself more freely to acting than *The Land of Heart's Desire* and the other fanciful creations of his brain. Kathleen Ni Houlihan, of whom the folk lore of Ireland is full, is the personification of the country's patriotism. The allegory pictures her calling the young men of the land to war in order to regain her green fields.

Sara Allgood's impersonation of the title role was a triumph. The mystery, the aloofness, and the idealistic fire of the character were brought out as they have never been before. Miss Allgood was undaunted by the test for spirituality, and she met it as probably no woman on our American stage could. She kept the high note of exaltation throughout without becoming for an instant monotonous or strained. In her "peening" we heard for the first time her remarkably rich contralto singing voice. The crescendo at her exit left the audience in a spell. It is a pity that the company is not better trained in the use of grease-paints. It is one point in which they are indisputably crude.

### THE WORKHOUSE WARD

Comedy in one act by Lady Augusta Gregory.

Mike MacInerney ..... Arthur Sinclair  
Michael Miskell ..... Fred O'Donovan  
Mrs. Donohue ..... Elithne O'Doherty

The Workhouse Ward brought to a close the best offering the Irish Players have given here so far. Two old men are shown lying on cots in a workhouse. They are as garrulous as magpies, and go to the conflict of heaping abuse upon each other with unflinching zest. They have nothing to quarrel over, but they do quarrel over everything, and the situation reaches its climax when the sister of one of them comes, and they refuse to leave the ward unless they may go together. The sister leaves in disgust, and the loyal friends start a fresh fight, this time with pillows and the bedclothes. Lady Gregory has here written one of the most refreshing bits of comedy seen this year, and the play is admirably acted. Fred O'Donovan appears—or rather his head appears—for the first time in a character part, and with Arthur Sinclair, brings laughter with every line and each bit of pantomime. Mr. Sinclair has a deliberate way of making his points, which is one of the secrets of his personal success.

### EMPIRE—THE WITNESS FOR THE DEFENSE

Play in four acts by A. E. W. Mason. Produced on Dec. 4 by Charles Frohman.

Henry Thresh ..... A. E. Anson  
Stephen Ballantyne ..... W. L. Abington  
Harold Hazlewood ..... Ernest Stallard  
Richard Hazlewood ..... Leslie Faber  
Robert Pettifer ..... Lumsden Hare  
Hubbard ..... James Malaidy  
A Servant ..... Walter L. Stacey  
Baram Singh ..... W. S. Phillips  
Stella Ballantyne ..... Ethel Barrymore  
Mrs. Pettifer ..... Annie Esmond

Another London success has passed the test of Broadway production rather by virtue of its acting than its superiority as drama. Whatever else may be said of *The Witness for the Defense*, it bears the polish that is the nearest American approximation to what is taken for granted in London. More than that, it tells an interesting and a human story, even though not always a theatrically cumulative story.

After enduring all sorts of brutality from an incredible husband, who was both a bully and a coward, Stella Ballantyne decided to end her own life, but the opportune entrance of the husband in his blackest mood turned the suicide into murder. At the trial Mrs. Ballantyne was acquitted by the misleading testimony of Henry Thresh, who had been a caller at their home just previous to Mr. Ballantyne's death. When Mrs. Ballantyne later fell in love with Richard Hazlewood, his suspicious relatives interviewed Mr. Thresh, who allayed their uneasiness concerning Stella's complicity in the murder. Learning, however,

of her engagement to Richard, he insisted that she should tell him the whole truth about the crime. Even her disclosure of her secret marriage to Richard did not alter his demand, so finally she laid bare the facts, only to hear Richard declare that he had been morally certain of it for a long time, and that the confession changed nothing.

Despite several telling situations, *The Witness for the Defense* is not well knit. It is built for those scenes rather than for the entity of the drama. The first act, picturesque in the extreme, serves only as a prologue, at the same time starting what appears to be a love affair between Stella Ballantyne and Henry Thresh, which the author discards entirely in the next act. This second act is interrupted by a curtain, representing the passage of five weeks. From that point the action moves by close chronology, but it consists of three very definite and separate scenes—the cross examination of Henry Thresh by Robert Pettifer, the confession of Stella Ballantyne to Henry Thresh, and the confession to the Hazlewood family. Through none of these scenes can the conclusion be held in suspense, if the characters are to maintain their consistency.

In his characterizations the author has achieved distinct merit, for they are worked out in a human fashion, with plenty of lights and shadows, each one living according to his ideals, although he sometimes balks at the task he has set himself. Stephen Ballantyne, the brutal husband, perhaps comes nearest to stage conventions, but the spectator must admit with a sigh that men of his stamp do actually exist. Henry Thresh is presented both as an upright man, willing to sacrifice his reputation for his love, and also in retrospect as a young man who actually did sacrifice his love to his ambition for success. Old Mr. Hazlewood stands as the sociological idealist, endowed with childlike ingenuousness, while his son puts into practice the ideals to which he has been trained. A creature of moods, driven to desperation by her environment, Stella Ballantyne is yet an admirable woman when permitted to lead her life unmolested, and she met the final necessity of confession with fortitude.

The author has arranged his curtains effectively, mercifully sparing us the actual shot at the close of the first act. At the end of the play, to be sure, we hear the hero proclaiming in the good old way, "She is my wife!" but it is done in the modern style, without the waving of arms like sails of a windmill, and without peril to the scenery.

The acting, in fact, all partakes of the quieter method, so far as circumstances permit, and consequently every role is agreeable to hear. Ethel Barrymore, who was welcomed most kindly by her admiring audience, deserves the plaudits received, for her voice is even more musical than before and her presence is quite as vital. She is growing in grace and strength, even though Stella Ballantyne is not the best role she has played. Occasionally in the third act she fell into slovenly enunciation, but in spite of that her long speech was effective, though not so effective as to wring tears from listeners' eyes.

A. E. Anson, who may always be relied upon for graceful and forceful ease, lived up to his histrionic reputation. He was clearcut and convincing even in the passages that almost implied a contradiction in Thresh's character. W. L. Abington and Ernest Stallard gave two excellent impersonations in diametrically opposed characters. The gentle old father's proudly paternal smile to his son before saying good-night was a delicate and beautiful touch. Leslie Faber and Lumsden Hare might at times have played with a bit more of distinction, but it is quite probable that some other hand than their own held the reins over their delineations. Annie Esmond and James Malaidy were entirely equal to demands, although a few of Mr. Malaidy's lines got lost in a huge vase of roses which obscured him from the audience.

*The Witness for the Defense* is more of a story than a drama. Yet its unquestionable taste of production and skill in acting makes the play of more than ordinary interest.

### GAIETY—THE FIRST LADY IN THE LAND.

Comedy in four acts by Charles Nirdlinger. Produced on Dec. 4 by Henry B. Harris.

Sir Anthony Merry ..... Clarence Handyside  
Jennings ..... Luke Martin  
Beau Pinckney ..... David Todd  
Dolly Todd ..... Elsie Ferguson  
Sally McKean ..... Beatrice Hayes  
Clotilde ..... Gertrude Fawcett  
Sophia Sparkle ..... Lawrence Windom  
Mrs. Sparkle's footman ..... Helen Bond  
Mrs. Sparkle ..... Maud Hosford  
Aaron Burr ..... Frederick Perry  
James Madison ..... Lowell Sherman  
The Honorable Mrs. Ferrar ..... Margaret Gordon  
Lady Angela Merry ..... Florence Ewery  
Hairdresser ..... Edward Stewart  
Don Carlos Martinez, Marquis D'Yrujo ..... Arthur Lipson  
Louis Andre Pichon ..... John Prescott  
De Vaux ..... Francis Bonn  
Vrou Van Berckel ..... Myra Brook  
Franko Potrus Van Berckel ..... Carl Hartberg  
Cook at the White House ..... Luke Martin  
Servant at the White House ..... Lawrence Windom

There is probably no woman in the history of America about whom there lingers such a romance and charm as Dolly Madison. It is a character which would appeal to an actress like Elsie Ferguson, and



one which she portrays admirably. But the old difficulty about historical characters remains; audiences always look for marked physical resemblances between the original and the impersonation, but generally content themselves if there is any resemblance in character, and learn to ask no more.

The play concerns the life of Dolly Madison before and after her marriage. She is swept into the politics of the times by the fact that she keeps a lodging house (in Philadelphia, then the capital of the States), to which Aaron Burr brings the rising statesman, James Madison. Dolly Todd—she was a widow then—loves both the men, but learns that her regard for Burr is merely a physical one. When she hears of the impending duel between him and Alexander Hamilton she makes him promise to shoot in the air. Later, when the tragedy of the encounter comes out, she marries Madison. The capital moves to Washington, and she becomes looked upon as the future first lady in the land. Her sparkle and tact pervade everything; she mends awkward social situations, and has no little hand in leavening the foreign affairs of the country.

At this point Burr returns from a hopeless effort to make himself Emperor of Mexico, which he aspired to do in order to share it with Dolly. Here history is thrown to the winds; the real man was only a kind of Napoleon unfavored by circumstances, and the lady had nothing to do with it. The causes of his treason, however, are historically correct; he has borrowed money from England through Lord Merry for his undertaking, and the whole scandal comes out. Dolly is still loyal to him, and keeps her husband so, partly because Burr has been the indirect cause of their married happiness, partly because the romance of that daring man lingers with her.

As a historical play it adheres much better to the real facts than most of its ilk. Dolly as a character really does sparkle, and that is an achievement for the playwright.

Elsie Ferguson may not be the real Dolly Madison, but it is certain that the historical prototype could not have been more charming than she, and she has never looked more beautiful. In the variety of the character she accomplished a great deal. Frederick Perry would be excellent if he were not hampered with one of America's biggest names—Aaron Burr. The picture is forceful and distinguished, and more we have no right to ask. Lowell Sherman wore the clothes of James Madison stunningly, but he seems to possess a personality seared with cynicism, and the character is most disagreeable where it should be pleasant. Clarence Handside and Florence Edney were more than competent as Lord and Lady Merry. The different foreign legations weren't foreign at all, except Myra Brook, who delighted everybody with her pillowy bosom. Helen Bond is under the impression that she can imitate Billie Burke, and merely reproduced Miss Burke's worst traits, with none of her charm as counterweight; one of the type on our stage is enough, and the upstarts should strike out an original and less offensive trail.

### "IRVING PLACE—THE OPERA BALL."

Operetta in three acts. Music by Richard Heuberger. Book by Victor Leon and Hugo von Waldberg. Received Dec. 1.

Beaubuisson ..... Friedrich Becker  
Madame Beaubuisson ..... Frl. Richter  
Henry ..... Grete Meyer  
Paul Aubrie ..... Leopold Murnauer  
Angele ..... Frl. Pirk  
George Dumentel ..... Paul Verheyen  
Marguerite ..... Frl. Alberty  
Germain ..... Herr Seel  
Hortence ..... Vilma Conti  
Feodora ..... Lucie Goerzy  
Philipp ..... Herr Home  
Jean ..... Herr Jekiltsch

With an English adaptation in rehearsal and slated for an early production, the revival of *Der Opern-Ball* (The Opera Ball or The Pink Domino, as some prefer to translate it), by the Viennese Operetta company, is opportune and was viewed with a good deal of interest on Friday evening. The star of the American production was an interested spectator on the opening night.

The story of the piece was told in these columns, two and a half years ago, when Emil Berla produced it at the Yorkville Theatre in June 1909. Time has not enhanced the novelty of the plot, though its development is still interesting. Richard Heuberger's music abounds with tuneful numbers and on the whole is pleasing to the ear, still it is doubtful if it will ever attain the popularity of a number of the delightful light operas already offered by the Viennese company.

Much of the success of the evening was due to the splendid ability of the talented corps of principals and the ensemble work of the chorus. Vilma Conti was irresistible as the chambermaid and acted with a gusto that carried all before her. And her singing was as pleasing as ever. Grete Meyer appeared again in male attire, and proved an attractive and graceful boy. Leopold Murnauer and Paul Verheyen were capital as the two husbands, and scored emphatically in a dreamy waltz song. Herrn. Becker and Home and Frl. Richter were equal to the comedy requirements.

The Opera Ball was repeated on Monday and Tuesday evenings, while a souvenir performance of *Die Fledermaus* will be given to-night. *Das Suesse Maedel* will be the offering on Thursday and Saturday, when Vilma Conti will have her innings, a complimentary performance being given for her benefit on Saturday.

### SNUFF BOXES FOR WARFIELD.

David Warfield purchased five ornately enameled snuff boxes for \$1,150 at a sale of the property of the late Isaac Stern in the American Art Galleries.

### REVIEWS OF BOOKS

EMBERS, AND OTHER PLAYS, by George Middleton. Published by Henry Holt and Company, New York, 1911. Price, \$1.35.

George Middleton has amused himself with a series of studies in slow curtains and ethical hair-splitting, which adds quantity, rather than quality, to the literature of the stage. Most of these hairs have been split before, although the fractions have probably not hitherto been so infinitesimal. In fact, the hair that causes Mr. Middleton the most sentimental anguish has previously been made famous by George Bernard Shaw, who startled conventional society by intimating that marriage has its moral as well as its legal aspects. This revolutionary discovery has since agitated advanced philosophers, and Mr. Middleton now gravely submits the theme—with numerous variations—that a continuance of conjugal relationships after the extinction of love between contracting parties amounts to abhorrent immorality. He recommends that the unhappy creatures of his fancy should immediately crown their new soul harmonies by divorce and re-marriage. The reader would instantly acquiesce, were it not for the lurking suspicion that such sensitive characters are likely to exhaust the limits of their new infatuations quite as rapidly as they wearied of their first mates, and then affairs would be in as bad a muddle as before. The "people," as he calls his dramatic personae, are given to over much introspection and analysis of their hot-house emotions, and get so tangled up in the complexities of their cerebrations that they hardly know just where they stand. Such vacillation would undermine the solidest self-respect, which for ordinary mortals constitutes the foundation of secure and permanent love. The charm of affection, like the fragrance of a flower, is soon lost when one keeps pulling up the plant by the roots, through wanton curiosity concerning its mysterious organism. Affection quickly degenerates into affectation, and he who sets out on a voluntary search for love, soon loses his path in a shifting quagmire of morbid uncertainty. That is what hap-

pens to most of Mr. Middleton's fantastic "people." Amatorily they belong to that estimable class who "enjoy poor health."

This is not saying that the seven episodes in the volume are without a certain sort of fascination, although a rather unhygienic dissipation. Madonna gives an interesting picture of a girl's maiden tremors on the eve of her wedding, and *The Gargoyle*, the best of the collection, contrasts the man who has ceased to feel any genuine emotions with the man who is merely an animated bundle of emotions. They are all, however, artificial exhibitions by persons who appear to revel in their sufferings and who seek to torture themselves for the sake of achieving some poignant sensation. At times, it is amusing to watch their gyrations as they try to maintain their balance on some pin point of mental agony, to keep from sliding down into the dismal abyss of common sense.

DISRAELI, by Louis N. Parker. Published by John Lane Company, New York, 1911. Price, \$1.00.

In reading a play like *Disraeli*, one is impressed by the theatricality, the obviousness of effects rather more than in watching its performance on the stage. The omniscience of the hero, his unusual interest in trivial love affairs when the empire is hanging by a hair, the exactly timed entrances and exits of the spies, all show up baldly when the drama is subjected to the strain of printer's ink. It loses also the vivid picturesqueness of the actual character, particularly that of Lady Beaconsfield, whose dignity and touching devotion to her husband made the finale a wonderfully effective scene.

On the other hand, it gains clarity in such episodes as the opening scene, where the various characterizations are lost in actual performance because too many unknown characters occupy the stage when the curtain rises. The reader, setting his own pace, can linger long enough to grasp the significance of various speeches that merge too rapidly into the background. Mosaics require leisure for inspection.

The impression of literary quality obtained from the production can be verified from perusal. Louis N. Parker is too tasteful a workman to send out any writing that it is not stamped with the correct feeling.

FORTY THOUSAND MILES AROUND THE WORLD, by George T. Bush. Published by George T. Bush, Bellefonte, Penn., 1911.

George T. Bush, who sailed around the globe in the *Cleveland* in 1910, has set down the interesting incidents of the trip at some length and in most enthusiastic phraseology. The boat stopped at Hawaii on its way to Japan, then coasted around China and India, with a trip to the Philippines. Through the Suez Canal, the tourists went to the Holy Land and Constantinople, then to the European countries along the Mediterranean. The author traversed Germany, Scandinavia, Holland, France, and England, before returning across the Atlantic.

LIST OF BOOKS ON OPERAS AT THE BOSTON OPERA HOUSE. Published by the Trustees of the Boston Public Library.

The purpose of the fifty-page pamphlet issued from the Boston Public Library is adequately explained by its title. The booklet will be of value to patrons of music who wish to read in preparation for their evenings at the opera house.

MODERN DRAMA AND OPERA, A READING LIST, compiled by Mrs. Clara (Mulliken) Norton, Frank B. Walter, Fanny Elsie Marquand. Published by the Boston Book Company, Boston, 1911. Price, \$1.00.

Students of drama and opera will find the reading list published by the Boston Book Company of great value in saving time and in directing their efforts to publications which they would be unlikely to find without aid. The list of authors and composers treated consists of D'Annunzio, Hauptmann, Ibsen, Jones, Maeterlinck, Phillips, Pinero, Rostand, Shaw, Sudermann, Debussy, Puccini, and Richard Strauss. Editions of separate and collected works are indicated and are then followed by a wide list of criticisms in English. The book is carefully compiled to cover its field.

MOTHER EARTH. Published by Emma Goldman, in October, 1911.

The October number of *Mother Earth*, dedicated to the memory of Leon Czolgoz, contains a great deal of eulogistic talk about the martyr murderer, by Emma Goldman, who apparently views his death as an example of heroism, although she finds nothing noble in the death of President McKinley. Therein lies the obvious weakness of the anarchistic point of view. While posing as the friend of all mankind, the anarchist really espouses the cause of only a turbulent fraction. Other contributors are Bayard Rustin, Max Baginski, Hippolyte Havel, Abe Isaac, Jr., and M. Jarul.

### ANOTHER NOTABLE REVIVAL.

Gilbert and Sullivan's famous comic opera, *Patience*, with the same all-star cast now presenting *Pinafore* on tour, including Fay Templeton, De Wolf Hopper, and others, is about to be revived. Another revival will be *Die Fledermaus*, the famous light opera by Johann Strauss, in which Fritz Scheff will appear.

### MANTELL CLOSES.

Robert Mantell closed his tour in Shakespearean repertoire last week in Memphis, Tenn. Mr. Mantell is suffering from a nervous break-down, following the recent death of his wife, Marie Booth Russell. The company will reopen in Kansas City on Christmas Day.



JOSE COLLINS

Now in *Vera Violetta* at the Winter Garden



William Collier

Helena Collier Garrick

## SCENE FROM "TAKE MY ADVICE," AT THE FULTON THEATRE

## PERSONAL

**CRANE.**—William H. Crane, long the possessor of the title of "dean of the theatrical profession in America," has renewed old ties at the Garrick Theatre, and is revealing to the younger generations what has caused American playgoers for forty-eight years. Mr. Crane is a man who is moved a great deal by sentiment; he is now under the direction of Joseph Brooks, with whom he made his first success a score of years back; and he opened his season in his wife's native town, Utica, where his first professional appearance took place, and for which he received the following poem notice: "The young man with the bass voice is a prodigy." Mr. Crane is planning to revive his old successes during the Winter at the Garrick—excepting *The Comedy of Errors*, which he and Stuart Robson did with such acclaim. His hold upon the cities outside of New York, where cleanliness of plays is so demanded, is very strong, and there is no more respected man in public life than he.

**PERRY.**—Eleanor Perry has been engaged to sing the role of Eurydice in Offenbach's *Orpheus* when Sir Herbert Tree produces that opera at His Majesty's in London on Dec. 20. Miss Perry comes from the Chicago family of Perry Smiths, who have long been prominent socially in this country. Her grandfather, the late Perry H. Smith, was at one time president of the Chicago and Northwestern Railroad. Miss Perry, whose real name is Sawyer, has been studying a grand opera repertoire in Europe for two years with Lucien Fugère. She possesses the three qualities of beauty, fine voice and dramatic action which should make her *Eurydice* a great success. It is to be her first appearance in public. Miss Perry was born in Boston twenty-two years ago.

**GOLDSMITH.**—Lillian Burkhart-Goldsmith, well remembered on the stage, has been giving a series of lectures under the best social patronage in Los Angeles, where she now resides. The subject of her latest lecture is "Ireland." In January she is to talk on Brieux's *Dowager Good and Maternity*, and *The Little Dream*, by Galsworthy. Intermediately she will deliver like addresses in San Francisco under patronage of Mrs. De Young, Mrs. Crocker, and other women in that city.

**ALLGOOD.**—Sara Allgood, of the Irish Players, has versatility at her fingers' ends. She thinks nothing of changing from the woman of certain immorality in *Minors Pomet* to the blind Mary Douli in *The Well of the Saints*. Last week she was equally successful in portraying the noble, sorrowing mother in *The Jail Gate* and the widow Quin in *The Playboy*. Miss Allgood is the possessor of a remarkable voice for conveying whatever she wishes to convey. Her acting is characterized by a simplicity and directness which cannot be anything but a well-developed technique, de-

spite what New York critics may say. Miss Allgood's experience with the Irish Players has lasted eight years, and she is the strongest artist in the organization.

**MILLER.**—Henry Miller, in a recent interview, said pertinent things about conditions among the younger playwrights. He has so many manuscripts submitted to him, many of which are rich in new ideas but so ridiculously lacking in the knowledge of stagecraft, that exasperation must finally set in. The actor whose life is confined to hard work in a theatre has little or no time for life outside with the springs of new ideas which such a life can provide; so when the actor writes plays he is as a rule rich in the technique of the stage, but poor in material; while the average playwright is the reverse in both particulars. Mr. Miller

declares that vaudeville audiences are not fitted to genuine dramatic entertainment; the continual change from one thing to another makes them incapable and undesirable of continued concentration on one thing. This prevalence of vaudeville has had its effect on the legitimate audiences, who, Mr. Miller finds, are restless in the face of a serious performance. He is a scornful of elaborate scenery, but a strong advocate of the emotional drama.

## THE ORPHEUM SYMPHONY ORCHESTRA.

Arrangements for a tour, in the Spring, of the Orpheum Symphony Orchestra have practically been decided upon. This organization will be composed of the house orchestras from the various theatres composing the Orpheum Circuit. They will be combined into probably the largest symphony orchestra ever sent on tour.

Martin Beck, general manager of the Orpheum Circuit, has taken particular pride in the maintenance of exceptionally capable house orchestras at the various theatres under his management. The combining of the thirty separate bands into a grand total for a concert tour of the cities where the Orpheum Circuit is represented, will be made principally in an effort to demonstrate conclusively the excellence of the Orpheum Orchestras.

Following a tour, extending from the Pacific coast to Chicago, Mr. Beck will bring the Orpheum Symphony Orchestra East, for a series of concerts, one of which will be given in New York, probably at Carnegie Hall. One feature of the Orpheum Symphony Orchestra will be thirty harpists, who will render a programme of special arranged music.

There will probably be two hundred men with the organization, who will represent the following theatres: Orpheum, San Francisco; Orpheum, Los Angeles; Orpheum, Oakland; Orpheum, Seattle; Orpheum, Portland; Orpheum, Spokane; Orpheum, Sacramento; Orpheum, Salt Lake City; Orpheum, Denver; Orpheum, Ogden; Orpheum, Omaha; Orpheum, Kansas City; Orpheum, St. Paul; Orpheum, Minneapolis; Orpheum, Duluth; Orpheum, Winnipeg; Orpheum, Des Moines; Orpheum, New Orleans; Orpheum, Memphis; Orpheum, Lincoln; Orpheum, Sioux City.

## ACCIDENTS IN MARIE DRESSLER'S COMPANY

Saturday morning the special train carrying the Tillie's Nightmare company to Scranton, left the rails at Glen Onoko. The matinee performance was missed, but no one was seriously injured. Saturday night John Mayor, an actor in the company, was struck by a six hundred pound truck, and was taken to the hospital with a fractured spine and crushed leg. His condition is grave.



WILLIAM H. CRANE





# THE MATINEE GIRL



**W**ILLIAM COLLIER'S new play could carry the title "The Agonies of a Bashful Man." Or it might well be called "How It Nearly Killed a Man to Propose." Not inapt would be, as his audiences will agree, "He Works Every Minute."

Mrs. Sol Smith, that spirited granddame of the stage, told me that last week she spent the most grateful Thanksgiving Day of her life. "I am thankful for my daughters," she said, "and my daughters are thankful for work, as everybody on the planet ought to be."

Kenyon Bishop, pausing in the wrapping up of a huge brunette doll, received at the Stage Children's Christmas Festival rooms, and neglecting to brush a cloud of dust from her nose as advised, said: "I'm thankful I have the courage to wear comfortable shoes. That's the secret of my everlasting smile."

"They're not shoes. They're scows," interjected a saucy soubrette.

"Go out and collect that hundred dollar check you've been promising the committee for five weeks," was the severe response.

Caro Roma, the prima donna turned composer, author of the song cycles "Shadows," "Sea Songs," dedicated to her native California, and "The Wandering One," turned from her piano to say: "I'm deeply thankful that I've learned the way to be happy. It is to do a favor for someone every day of your life."

A feature of William H. Crane's production of the mellowly humorous *The Senator Keeps House*, through the large and smart audiences of which the Garrick is itself again, is the debut of Lorraine Frost as an ingenue. Miss Frost, who, and her sister Leila, have been interesting juveniles with well known stars, had several years of Shakespearean training with Robert Mantell's company. She crossed successfully that difficult bridge, a crossing which many an adult player has failed to effect, between the classic and the modern, in "Rebecca of Sunnybrook Farm." This season the pomp of the classic leaves no trace except in a tendency to too strong emphasis, which already the suddenly grown up Miss Frost is eliminating.

Emily Wakeman was the guest of the Society of the Alumni of the American Academy of Dramatic Arts, in its greenwalled quarters with the pleasant tea and talk atmosphere, on Friday afternoon. Miss Wakeman is the second vice-president of the organization of the long name and cosily informal nature.

Bruce McRae began carving out his American career as a cowboy on a Wyoming ranch. He had ridden the range for thirteen months when carving became too cheap. To put it more prosaically, the price of beef fell to two cents a pound on the hoof. The cattle kings were going into bankruptcy. Mrs. Bronson Howard, his aunt, and sister of Sir Charles Wyndham, wrote him at this juncture:

"You poor boy. Come East and I'll have my husband get you something to do on the stage."



BRUCE McRAE

As He Appeared in Cowboy Guise During His Vacation

The "poor boy" obeyed, carried a letter of introduction from Mr. Howard to Charles Frohman and was placed with the stock company in Proctor's Twenty-third Street house.

But Mr. McRae, being fond of the wide out-of-doors, will not yet admit that his last state is better than his first. When tours take him across the backbone of America he drags his old cowboy suit from his personal trunk, goes out for a gallop and always returns with two or three knights of the lasso as souvenirs. Every day he enjoyed such a gallop while he was

playing a stock engagement at Ellitch's Gardens in Denver last summer, where he stood for the photograph reproduced on this page.

Being asked, as he often is, whether he prefers sun-riases to footlights, he replies:

"Well, I haven't yet got over my dislike for two-cent beef."

The interest in the Stage Children's Christmas festival is of the same general and generous nature as in the years that have preceded this, since Aunt Louisa Eldredge and Antonio Pastor and Mrs. E. L. Fernandez gave the first Christmas tree to the foot-light tots thirty-four years ago. The three promoters of the beautiful festival having passed into the dim beyond, it is a tender bit of sentiment that prompted the publication of the photographs of the founders in the circulars sent out as reminders of the money, toys, candy and clothing for which the present committee looks to the children's stage and non-professional friends.

The next meeting of the committee will be held in the Festival Fund Rooms in the New York Theatre Building, four o'clock, on December tenth. The last of the contributions should be made by December eighteenth, though late donations will not be scorned.

Channing Pollock's light-hearted, yet philosophic essays, "Footlights Fore and Aft," written in his familiar touch-and-go, invariably entertaining manner, will give the amateur needed knowledge of the lining of Broadway. Old residents, and new, of the street and its tributaries, read the book with apprehension, for nearly everyone is in it, and it is handled with more regard for picturesque values than personal sensitiveness. The highest compliment it contains is paid to Frank Keenan in a chapter, "The Art of Getting It Over." Mr. Pollock believes that getting it over is less an art than a mysterious quality of self.

"No, friends," he says, "getting it over is not acting. The art and experience of acting may go into it, but acting cannot be held to account for what happens before a man begins to act. The curtain rising on the second act of 'Such a Little Queen' discloses two girls, a telephone operator and a stenographer, chatting obviously while a clerk, at the other end of the office, robs the mails. Our clerk, a capable enough young fellow, simply could not get the attention of the audience. After he had failed to do so at several trial performances Frank Keenan, who was staging the play, mounted the rostrum and took his place. Mr. Keenan did exactly what had been done by his predecessor. His movements, like the other man's, were according to the book; his facial expression was the same, and, of course, he did not speak. But he held us—Heaven how he held us—every eye was on him the instant the curtain lifted, and, for all the notice they got, the girls might as well have been painted on the proscenium arch. Even after that the original couldn't do it. While he was robbing the mails we had to rob the females of every distracting bit of dialogue. Wherever Frank Keenan is in the centre of the stage."

THE MATINEE GIRL.

## THE STAGE BIRTHDAY CALENDAR

### December 6.

R. H. BORNHUM, whose Shakespearean repertoire now consists of Hamlet, Macbeth, Romeo, Malvolio, Shylock, Petruchio, Benedict, Mark Antony and Jacques.

ALBERT HART, this season one of the leading comedians in *Gypsy Love*, supporting Marguerite Sylva.

CLARA LIPMAN, who is to appear later in the season in a play written by herself, under the management of Werba and Luescher.

MANUEL KLEIN, who writes the music and lyrics for all the Hippodrome entertainments and also author of *Undine*, in which Annette Kellermann is now appearing at the Winter Garden.

GEORGE MANDUM, the inimitable comedienne of the Drew family, last on Broadway in *The Echo*.

HENRY A. CHIPP, this season stage-manager with Billie Burke in *The Runaway*.

HORR BOOTH, who appeared in vaudeville for a long time in the George M. Cohan sketch, *The Little Blonde Lady*.

JAMES T. GALLOWAY, who has long been associated with successful rural dramas, chiefly *Shore Acres* and *Way Down East*.

H. G. LONSDALE, who appeared earlier in this season with Thomas W. Ross in *An Everyday Man*.

NELLA SHAYNE, niece of Nella Bergen and, like her distinguished relative, a well-known figure in comic opera.

WALTER PENNINGTON, who succeeded Francis Carlyle in the cast of *A Gentleman of Leisure*.

### December 7.

WILLIAM ROSELL, who plays light comedy roles capably, now on tour in *The Fortune Hunter*.

GERAULDE BONONILLA, at present playing ingenue roles with the Orpheum Theatre Stock, Cincinnati, O.

CALA YOUNG RICA, the well-known poet and dramatist, author of many Italian tales.

VIOLET CAMERON, the once distinguished English light

opera singer, who starred here unsuccessfully at the Casino as far back as 1896.

PIETRO MASCAONI, the famous Italian composer, whose latest opera, *Yasobai*, was almost produced last year by Liebler and Company.

STANLEY JESSUP, last seen hereabouts in *The Arcadians*.

### December 8.

JULIETTE DAY, recalled in the original production of *The Blue Bird*, and now playing her second season as *Modesty* in *Everywoman*.

MAY MALONY, who has adorned many Broadway musical plays, now in *The Never Homes*, at the Broadway Theatre.

### December 9.

BERTON CHURCHILL, recalled for his exceptionally fine work in William Faversham's support, and who is now appearing in *The Trail of the Lonesome Pine*.

EDGAR SMITH, who wrote all the burlesques which made Weber and Fields' Music Hall a theatre unlike any other in the world.

EDITH CRAIG, the actress, costume designer and stage director, last seen here in 1907 in *The Good Hope*, supporting her mother, Ellen Terry.

GEORGE GROSSMITH, the inimitable English entertainer, equally well known upon this side of the Atlantic.

MEREDITH NICHOLSON, three of whose books, "The House of a Thousand Candles," "The Port of Missing Men" and "Rosalind at Red Gate," have been dramatized for stage purposes.

J. C. BUCKSTONE, brother of Rowland of the same name and who used to act here in Wallack's company many years ago, but now plays exclusively in London.

GEORGE S. TITHEREDGE, the Australian actor, who has appeared here upon several occasions, chiefly with Henry Miller and Margaret Anglin.

### December 10.

BEN JOHNSON, late with The New Theatre Company, seen earlier this season in *A Man of Honor*, and now with James K. Hackett in *A Grain of Dust*.

LUCIA MOORE, who appeared on tour the fore part of the season with Alla Nazimova in *The Other Mary*.

KATE JORDAN, the short story writer and author of the two plays, *Mrs. Dagon*, produced by the Shuberts, and *The House of Pierre*, written with Julie Opp, brought out by Martin Harvey.

ALPHONSE STRINA, last season leading man with Mary Mannering and now filling a like position with Robert Hilliard in *A Fool There Was*.

ELSIE STEINLE, chum of Elsie Janis and for several years a member of her support and who last summer became Mrs. Gilmert Douglas.

### December 11.

AUSTIN WENN, whose work in *The Clansman* is still pleasantly remembered and who nowadays appears chiefly in stock companies.

DUCIMA MOORE, of the well-known English stage family of that name and who was seen here in 1894 in *A Gaiety Girl*; but several years ago she abandoned this field for legitimate comedies.

PHIL H. DUNNING, appearing this season in *Pemander Walk*.

### December 12.

DONIS KEANE, who has not appeared on the New York stage since the star-cast revival of *The Lights of London* last spring, though she was seen in Boston a month or so ago in *The Warning*.

CHARLES A. BROWLOW, who, until recently, was one of the featured members of *The Kiss Waits* cast.

DONALD ROBERTSON, who is one of the chief moving spirits in the Drama Players, lately seen at the Lyric Theatre.

OSCAR ADYS, who appeared earlier in the season with George Arliss in *Disraeli*, but who is now in *Klaw and Erlanger's* big revival of *Ben-Hur*.

GERALD GRIFFIN, best known as Moran in *The Swifts* and Uncle Dan in *Mary Corington*, this season in vaudeville in the sketch *Other People's Money*, a condensed version of that well-known play.

JOHNSON BRISCOM.



CLARA LIPMAN



DONALD ROBERTSON



## PLAYS AND PLAYERS IN LONDON.

**The Great Young Man—The Uninvited Guest—Dad—The Glad Eye—The War God.**

**London, Nov. 18.**—On Oct. 31 at the Kingsway, Madame Lydia Yavorska revived the satirical comedy by her husband, Prince Bariatinaky. In this new incarnation, *The Great Young Man* did not arouse enough enthusiasm to grant it a long lease on life, although Madame Yavorska's impersonation of Princess Helen is piquant and striking. The entertainment is of that artistic class more commendable than deeply impressed. In the cast were F. Kinsey Peile, Ivan Berlyn, Charles Sugden, Lewis Willoughby, Richard Neville, Charles Bryant, and Aimee de Borch.

Charles Hawtrey appeared at the Prince of Wales's on Oct. 26, in *The Uninvited Guest*, an adaptation by John N. Raphael from the French play, *Le Dancœur Inconnu*, by Tristan Bernard. Jacques Calvel, another one of those impetuous heroes with a penchant for aristocratic society, invited himself to a wedding reception, where he falls in love with Berthe Gauthier. Declining the advice of his mephistophelean shadow, Barthazar, who sees in such a marriage an excellent commercial possibility, Jacques confesses his identity to the girl, leaving her to a rival. As she is unwilling to be handed over to the rival, Jacques finally resumes relations with her. Mr. Hawtrey and his supporting company, Enid Leslie, Arthur Playfair, A. Vane-Tempest, Fred Lewis, and O. B. Clarence, give an excellent interpretation of an episodic, disjointed play, that went far in redeeming it. Although decidedly uneven in effect, it moved with grace that experienced actors only can impart. Others in the cast were Reginald Owen, Charles B. Vaughan, William Fagan, Edgar B. Payne, Henri Laurent, Franc Stoney, Edward Y. Rae, Hubert Alexander, J. H. Brewer, Hilda Moore, Violet Graham, Phyllis Barker, Kate Doxford, Sheila Heseltine, Mona Harrison, Isabel Grey, and Lydia Rachel.

*The Girl Who Knew a Bit*, residing at the Elephant and Castle since her debut on Oct. 23, is a highly colored dramatization of the flaring headlines that sometimes ornament daily journals. In writing this trashy melange, Charles Darrell not infrequently precipitates himself and his characters over the bounds of good taste. At the same time there is a great deal of effective commotion in the sixteen scenes, for the action is broad and the passions are elemental.

The romantic drama that revels in plots and intrigues of an imaginary kingdom appeared at the Broadway, where *The Queen's Champion*, by Graham Hill and Hubert Ericson, was produced on Oct. 23. In nine scenes the claimants to the throne of Darnard do lively battle for that bankrupt realm until Prince Bernard finally slays Prince John and marries Queen Ecila. The romance is interspersed by much comedy of the sort to please Broadway audiences.

At the Royal, Woolwich, on Oct. 23, another queen is the storm centre for a wild play of southwestern American civilization. *The Frontier Queen*, by Bertram Damer, has for her champion the son of an English colonel who resides on Colorado Ranch in Texas, and she is harried by the villainous Jose Manilla, who is allowed to make life most precarious for the hero through nine scenes. Jose tortures Dick Lucas in every way known to Texan society, only to be foiled at last by the combined efforts of cherry, the queen in question, and her sweetheart.

At the Royal, Stratford, the wife of a "wild earl" attempts with entire success the regeneration of that unstable gentleman, declining to love anybody else, even when he deserts her. On the hope of winning his fickle affection, Liz, who was once a flower girl, learns the manners befitting a grand dame and brings up her son in such a way that the boy wins the heart of his aristocratic father and other relatives. The earl of Harrington falls in love again with his wife and tardily makes up his mind to give her and his heir their rightful positions in society. *The Sins of the Rich*, produced on Oct. 23, is by Ada G. Abbott.

*Rogues of the Ring*, by Fred. Moule, made its appearance at the Foresters on Oct. 30. Dorothy Dale, the heroine, rejoices in the love of a miscellaneous set of heroes and villains, but with the true instinct of a heroine she falls in love with the only good one of the lot, Rudge Conway, and finally marries him. Sir George Buckley and Amos Weazel were both circumvented by a disclosure of their evil pasts.

An excellent cast is presenting *Dad* at the Playhouse. This is Captain John Kendall's adaptation of the French comedy, *Papa*. A baronet, Sir Joseph Lorrimer, attempted in middle life to atone to his long neglected natural son, Richard Beaufort, whom he has allowed to grow up on a Cornish farm in ignorance of his parentage. The young countryman, a serious minded, mature young fellow, is brought up to London, where he soon quarrels with his father on the question of his marriage and returns to his farm. The baronet then falls in love with his son's fiancée, the girl whose marriage to Richard he had so strenuously opposed, and before the final curtain, Georgina decides to marry this elderly beau, while Richard turns to another Cornish lady more suited in temperament to his own character. Cyril Maude as the frisky baronet, Kenneth Douglas as his serious son, Sam Sothorn as an indolent man about town, and Alexandria Carlisle as Georgina, are the chief attractions in a play which acts much better than it sounds. Their work is entirely delightful. The rest of the cast are J. D. Beveridge, John Harwood, Daniel McCarthy, F. Bradley, Peter Blunt, Eric Laugham, Vera Coburn, and Marie Hemingway. *Dad* was produced on Nov. 4.

*The Glad Eye*, an adaptation by Jose G. Levy from "Le Zèbre," by Armont and Nancy, was cordially received on Nov. 4 at the Globe. This is the same comedy which failed so signally in New York last season. In the English cast are Lawrence Gros-

smith, H. Marsh Allen, E. Dagnall, Arthur Hather-ton, George Bealby, Philip Kay, J. Parish Robertson, Stephen Wentworth, Edward Irwin, Auriol Lee, Daisy Markham, Ethel Dane, and Enid Barr. Whether owing to divergence in public tastes, to superior acting, or to a better adaptation, the aeronautic story of the zebra pleased the London patrons and will probably continue to sail the theatrical skies.

*The War God*, presented by Sir Herbert Tree for a matinee on Nov. 8 at His Majesty's, is a Tolstoy drama brimming with characteristic propaganda, applicable to modern European politics. Charles Maude impersonated a king who believes wholeheartedly in his divine rights; Arthur Bourchier was the prime minister whose sole ambition was the erection of a great empire to which his son Oeric might succeed as the real if not the nominal ruler; Sir Herbert Tree, faithfully made up like the late Count Tolstoy, preached the gospel of peace until he was shot by imperial command; and Lillah McCarthy was the frenzied socialist who actually shot the priest. These parts and that of Oeric, forcefully played by Basil Gill, gave the effect of great strength to the scenes and the sentiments of the tragedy. The moral of the peace doctrine was impressed upon the other characters of the story by the conversion of Oeric and Norna by the preaching of Count Frithlof. In every detail it was a stirring production of a thoughtful drama. Others in the cast were J. H. Barnes, Ross Shore, Gerald Lawrence, A. E. George, Harold Meltzer, Laura Corvie, and Clare Greet.

On Oct. 8 Dumas came back to the stage of the Lyceum Theatre in a new dramatic version of *The Three Musketeers*, by Arthur Shirley and Ben Landeck. This attempt compares favorably with past endeavors of the same kind, at least for the present generation, and the cast apparently appreciates most of the situations offered. Ethel Warwick is cast for Milady, and Mary Dibley for the Queen. D'Artagnan is played by Austin Milroy, and the three musketeers by Lauderdale Maitland, J. T. Macmillan, and H. Wilmot Jackson. Others in the support are S. Major Jones, Fred Morgan, Bassett Roe, Gerald Ames, Olive Currie, Herbert Williams, Douglas Vine, Charles Henry, J. C. Aubrey, Frank Tennant, Cecil Tresilian, Percy Baverstock, Raymond Wood, Gillian Scalfie, and Nannie Meade.

The opening of the new opera house in Kingsway, in all respects the most important musical event in London this season, occurred with all the éclat that the American impresario could desire. The widespread interest of the entire European and American public brought to the big white and gold auditorium enough lovers of music and seekers for novelty to permit Mr. Hammerstein to smoke his inevitable cigar in calm satisfaction. The London critics reviewed *Quo Vadis*, which was sung on Nov. 13, in the friendliest manner, particularly commending the ensemble work of the chorus and the massive spectacular scenes, and unanimously agreeing that London has never viewed anything of the sort more effectively done. The opening week is estimated to have poured \$25,000 into the Hammerstein coffers, and since the expenses are in the neighborhood of \$15,000, this leaves a margin of profit that increases respect for the manager's commercial ability. A maintenance of this balance will insure the permanent success of the venture. Whatever the final event, this rival house has given Covent Garden a rude jolt, spurring the older establishment to renewed efforts which are visible in the announcements from that house. Already it is whispered that Covent Garden is considering the advisability of buying off Mr. Hammerstein as the Metropolitan Opera Company did in New York; but anybody who knows Mr. Hammerstein will realize that he won't leave London for a mere song.

Although the opening performance lasted till after midnight, owing to the natural hitches, and although one or two scenes dragged, the brilliant audience listened with interest to the entire opera, no one offering to leave before the last curtain. They even called Mr. Hammerstein out for a brief speech, in which he professed himself a candidate only for the popular friendship, respect and admiration. The chief singers, Eva Olchanski, Aline Valandri, and Maurice Renaud were all cordially received.

In succeeding bills, two Americans aroused warm enthusiasm—Orville Harrold, the tenor in *William Tell*, and Felice Lyne, the soprano in *Rigoletto*. They have evidently embarked on a career of popularity in the British metropolis. Others in the cast of *William Tell*, on Nov. 15, were frequently applauded, especially José Dance, Henry Weldon, and Victoria Fer. *Rigoletto* was sung on Nov. 25, and Miss Lyne experienced the pleasure of being proclaimed in head lines of nearly every paper the following day.

*The Colonel and the Lady*, by E. Holman Clark and Dawson Millward, was presented as a curtain-raiser for *Dad*. In the cast are Daniel McCarthy, Spencer Trevor, Langhorne Burton, Marjorie Chard, and Vera Coburn. It is an effective farce, although not a pretentious affair. JASPER.

## OLD GREEN ROOM RE-OPENED.

The green room of the historic old Walnut Theatre in Philadelphia was opened and rededicated by Frank McIntyre during his recent engagement there in *Snobs*. Mr. McIntyre discovered this old room, which had been used as a chorus room, and with the permission and assistance of Frank Howe, Jr., manager of the theatre, he restored it to its former character.

A reception followed, to which were invited friends of the star, of Mr. Howe's and the members of the company.

Mr. Lyster, of the Philadelphia North American, and Mr. Duffy, of the Press, both of whom had been cub reporters in the days when the green room was used by Lester Wallace, Macready, Booth, John

Sleeper Clarke and Charlotte Cushman, told interesting stories of these past favorites. Gus Weinberg officiated as toastmaster. Among the other guests of Mr. McIntyre and Mr. Howe were Rapley Holmes, Bruce McKee, Joseph Herbert, George Probert, Richard Sterling, Frank Belcher, William Ingersoll, Harold Hartell, John Cumberland, Frank Brownlee, Robert Goodman, Mr. and Mrs. Byron Beasley, Mr. and Mrs. Orlando Daly, Adelaide Prince, Myrtle Tannehill, Eva McDonald, Marie Fitzgerald, and Gerda Henius.

Mr. Howe has adorned the wall with his celebrated portraits of the old favorites, and intends to keep the room as a meeting place for the modern actors and actresses who play in his theatre. The floor and walls of the room are one hundred and four years old, and it was used as a green room until Kilraly's ballet required it for dressing purposes.

## THE PLAYBOY DISTURBANCE.

Representing several Irish-American organisations, Dennis A. Spellissy, James M. Sullivan, Jeremiah O'Leary, and Arthur T. O'Leary called on Mayor Gaynor on Nov. 28 to protest against the presentation of *The Playboy of the Western World*. The Mayor's jocose intimation that Mr. Spellissy must be either the author or the press agent of the comedy brought a rather irritated denial from the spokesman, who was attempting to enlist the Mayor's interference at Maxine Elliott's Theatre. As the Mayor confessed unfamiliarity with the text of the play, Edwin Flynn, manager of the Irish company, presented to him a copy for his perusal.

On the following evening Mayor Gaynor sent Chief Magistrate McAdoo to watch the performance with the eye of a censor bent upon conserving public morals. The Magistrate listened to it all without turning a hair, evidently not feeling any morally deleterious effects. He sat in the box with Lady Augusta Gregory, who beamed radiantly upon the audience from the side of Colonel Roosevelt. The Colonel declined to publish his opinion of *The Playboy*, preferring to reserve it for the pages of *The Outlook*.

Mrs. August Belmont, formerly Eleanor Robson, was also in the audience, but she did not feel in a position to criticise the ethics of the situation.

Justice Delaney, of the Supreme Court, a prominent Irish-American, is taking the only logical course for a dissenter by staying away from the theatre. Having read the play with disapproval, he is leaving the performance to those that like it.

## NEW SINGER DISCOVERED.

Joseph M. Gaites has a new tenor for *The Enchantress*, who was a bricklayer in Mobile, Ala., three weeks ago. His name is Paul Rafferty, and Victor Herbert and Gustave Salzer were so impressed with his voice, that Gaites signed a five-year contract with him. He sings at the matinee to-day, for the first time.

## AMERICAN MUSIC HALL IN BERLIN.

Plans have been completed by which a syndicate of Americans will build a music hall of pretentious proportions in Berlin. The German capital has never had a hall on the order of those in New York and London, and if the venture is successful, others will be erected in different cities on the Continent. Martin Beck has the plans in his charge.

## DUNHAM-BALLANTYNE.

Cecile Dunham and William S. Ballantyne, both of the Naughty Marietta company, one of the cast and the other of the orchestra, were married on Nov. 28 in Plainfield, N. J.

## CUES.

Grace La Rue's appearance in *Betsy*, announced as opening on Wednesday evening on an early page of *The Mirror*, has been postponed.

*The Talker*, the new play by Marion Fairfax which opened in Trenton, N. J., last Thursday, with Tully Marshall and Lillian Albertson in the leading roles, is reported to have made a hit.

The seat sale for the concert to be given at the Hippodrome by Sousa and his band next Sunday night opened Monday.

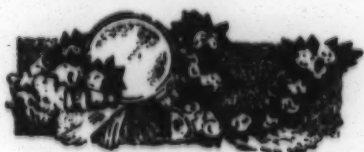
A delegation from the local Scotch clubs and societies attended the performance of *Little Boy Blue* at the Lyric Theatre Monday night.

Victor Herbert was host Monday night to about fifty of the college professors and teachers of music, who are in the city as delegates to the Eastern Educational Musical Conference, at the performance of *The Enchantress*, at the New York Theatre.

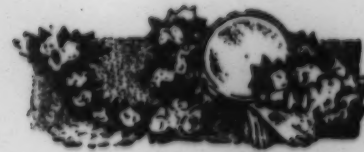
The contract has been let for the removal of five large iron girders under the stage of the Knickerbocker Theatre to make room for the big tank which is used in one of the scenes of *Kismet*, which will be produced there Christmas night. A number of other changes will be necessary to accommodate several of the big scenes depicted in the play.

Edward Sheldon's new play, *The Princess Zim Zim*, was given its first performance at Hermanus Bleecker Hall, Albany, Monday night. Dorothy Donnelly acted the leading character and was supported by John Barrymore and an excellent cast. In Teresa Casey Mr. Sheldon has given Miss Donnelly the character of a snake charmer. As Peter Milholland Mr. Barrymore portrays a gay millionaire, slightly inebriated. The scenes of *The Princess Zim Zim* are laid at Coney Island. The production is by Liebler and Company.





# REFLECTIONS



Owing to the illness of Mrs. Alice Adams in Pittsburgh recently, Bessie Faye, one of the choir singers in The White Sister Company, took her place in the cast.

Charles P. Glocker is playing with Harry First and Florence Hadley in the Strongest Link.

Gaskell and MacVitty, of Chicago, have obtained the dramatic rights of The Shepherd of the Hills, by Harold Bell Wright.

Enrico Caruso recently attended a matinee of The Million, at the Thirty-Ninth Street Theatre, to see Paul Ker in the role of Donatelli, the Bowers Caruso. The real tenor received an ovation when seen in the box by the audience.

A new dance and duet were introduced into The Elms Friday night by Donald Brian and Julia Sanderson. The occasion was the hundredth performance.

Charles A. Mason is planning to star next season under his own management in a comedy called When the Swallows Homeward Fly, which he has adapted from the German.

Chauncey Olcott will spend Christmas week at his home in Syracuse. He is due to appear at the Grand Opera House for three weeks in January in Macushla.

The Elks, of Huntington, Ind., were entertained last week by Henry Woodruff at a performance of A Prince of To-night, followed by a banquet given by the order.

Members of the New York Anti-Vivisection Society have taken fifty seats for a special performance to be given at Wallace's Theatre on next Friday afternoon for the benefit of the restriction of vivisection. Among those who will appear at the performance are Lewis Waller, Beatrice Hereford, Clifton Crawford, Ina Claire, George M. Cohan, Lawrence Han, Thomas A. Wise, Raymond Hitchcock, Helen Ware, and George Arliss.

Thomas J. Hayden, who purchased the old Star Theatre, Scranton, Pa., is negotiating with a New York theatrical firm to lease the house for ten years. If the deal goes through, the theatre will be used as a low priced vaudeville and moving picture house.

Guilio Gatti-Casazza, of the Metropolitan Opera House, has a plan under way by which he will eliminate the exhausting concert tours made before the regular season by the artists under long contract with the company. It renders them unable to give their best efforts to the opera in New York. Mr. Gatti-Casazza is also considering a project by which an admission fee will be charged for the dress-rehearsals, to which subscribers have heretofore been admitted free, often selling their tickets for the opening night. In this way the dress-rehearsals will be a source of profit, as in Europe, instead of a drain on the business office.

A suit was brought recently by Edward Fairclough, of East 144th Street, in behalf of his daughter, a school girl, against Hurtig and Seamon, theatrical managers. She was injured by being kicked by a trained donkey belonging to the defendant. Fairclough claims \$5,000 damages and \$5,000 for losing the services of his daughter during her illness.

Nat Goodwin and his former wife, Edna Goodrich, have signed an agreement in Los Angeles whereby Miss Goodrich is to receive \$65,000 in consideration of her having given up all claim on the actor's estate. He agrees also to pay all her existing debts.

The women of the different clubs in Boise, Idaho, were responsible for a benefit given at the Pinney Theatre, in that city, on Nov. 17, for the members of The Golden Girl company stranded there two weeks ago. The receipts were sufficient to take the company to Portland, Ore. The women offered, if necessary, to arrange to send every girl in the company to her own home.

The MacDowell Club has announced that it will not produce Wolf-Ferrari's La Vita Nuova at its concert on Feb. 12, owing to the fact that the Metropolitan Opera company has decided to produce the work before that date. Debussy's music for D'Annunzio's La Martyre de Saint Sebastien will be given, however, as originally announced.

Minnie Shattuck, a member of Pittsburgh society, was married in Baltimore on Nov. 14 to Charles Robert, who is business manager for Elsie Ferguson. The wedding took place in the rectory of the St. Ambrose Catholic church, and the ceremony was performed by the Rev. Philip Welsh. Mr. and Mrs. Robert will live in Pittsburgh.

Elsie Ferguson is to succeed Uncle Sam at the Gaiety Theatre on Dec. 4. The play is The First Lady of the Land.

Constance Crowley, Mr. Mande and their company are playing with great success at the colleges and universities in New Brunswick and Nova Scotia. They played Truro last week and a guarantee was immediately put up for their return. On Saturday, Nov. 18, they played for the Mount Allison University with 700 people in the house and the Monday following had a crowded matinee. They return to Mount Allison University on Dec. 7. Miss Crowley is playing Rosalind in The Romanians and Everyman, with selections of great scenes of Shakespeare, and she has in preparation

a comedy by one of England's most famous authors. The company will sail for the West Indies about the middle of December, returning to the States at the end of March.

Suit was filed in the Supreme Court last Wednesday by Paul Armstrong, the playwright, to recover \$12,000 from Liebler and Company for royalties alleged to be due from Alias Jimmy Valentine, which the plaintiff dramatised. He says that his share of the weekly receipts from the various companies playing in the drama had been \$3,000 a week, and that from Oct. 22 to Nov. 18 of this year he has had nothing paid him, although the play has been doing its regular business.

The new theatre going up on West Forty-eighth Street, near the Playhouse, is for Lew Fields. It is being built by Felix Islam.

Hassan Ben Ali's troupe of acrobats, now a feature at the Hippodrome, will make a sixteen weeks' tour of Australia next year. A contract to that effect was signed last Wednesday by Hassan Ben Ali and Harry Richards, of Melbourne.

Marshall Lormer postponed his opening in vaudeville in The Separationist for one week.

The bathing scene in the London production of Kismet has been eliminated by order of the Lord Chamberlain. The play has been running under the direction of Oscar Asche at the Garrick since April 17.

Richard Harding Davis, Theodore Dreiser, and Malvina Longfellow were among the passengers who left New York Nov. 23 on the *Mauritania*.

Elsie Janis was one of the guests of the Boston Professional Women's Club recently, and was promptly elected to membership. The last time she played in Boston she was a guest, but was too young to join the ranks, as her mother did.

Beatrice Heraud Carden, daughter of the late James Carden, a favorite in the elder Booth and Edwin Booth companies and a star in Australia under Williamson and Garner management, is to follow the calling of her talented father, and is preparing to make her appearance shortly in a new production.

Rehearsals were begun last Thursday by Marie Cahill for The Opera Ball, adapted from the German by Sidney Rosenfeld. The music is by Richard Henberger.

Trials were held on Nov. 24, in the committee room of the Stage Children's Fund for parts in the various sketches to be given at the annual Christmas festival at the Criterion Theatre, Dec. 31. More than one hundred children took part.

Henry W. Savage has water on the knee from a fall he sustained on a dark stairway in Harmanus Bleecker Hall, Albany, last week while with Little Boy Blue in that city. He is able to be about, however.

Wadsworth Harris gave a recital before the students and teachers of the Washington Irving High School.

The Harvest Supper of the Friars' Club took place Saturday night at the Monastery.

Frank Daniels and Ada Lewis will make their first appearance on the London stage when they appear in The Pink Lady there in December.

The mother of the baby Emperor of China is said to have eloped with a Chinese actor.

William A. Brady concluded arrangements Nov. 23 with Lee Shubert for the early production on Broadway of Justin Huntly McCarthy's romantic Irish drama, *O'Flynn*. This play, with Sir Herbert Beerbohm Tree in the name part, had a long career in London, where it was described as the most vivid example of its type since *The Three Guardsmen*. Mr. Brady has also accepted for early production a new comedy called *Little Miss Brown*, by Philip H. Bartholomae, author of *Over Night*.

Ethel L'Elliott, a noted harpist, obtained a divorce in Detroit on Nov. 18 from her husband, Harry G. L'Elliott, of the L'Elliott Brothers vaudeville team.

Will A. Page, business manager of the Globe Theatre, and author of *The Getaway*, has made arrangements with Edgar Selden for the presentation of his story in vaudeville in dramatic form. The leading roles will be played by Sara Biali and Robert Lee Hill.

Alice C. Johnson, leading lady of the Forty-five Minutes from Broadway company, was called to her home in Matotown, Ga., by the critical illness of her daughter, leaving the company in Waverly, N. Y. Miss Johnson arrived at her plantation home and found her daughter in a very precarious condition. There has been a slight improvement. Miss Johnson, who has been getting excellent notices for her work as Mary, will return to her work after Christmas.

Marc Klaw has offered a reward for the arrest and conviction of a fakir who has been masquerading under his name for several weeks. The poseur has run up bills at different shops in the theatrical manager's name.

The Gaelic League announced Sunday through Rev. Michael O'Flanagan that the

Irish Players are in no way connected with it.

Frances J. Dowling is playing her thirty-fourth week as leading woman with the Sherman Stock Company in Elgin, Ill.

The New York Order No. 1, B. P. O. E., held its annual service in memory of the dead at its new home on the night of Dec. 3. Among the actors present were Robert Edeson, Frank Lator, and George Beban.

A ticket speculator was detected Sunday night outside the Metropolitan Opera House by Detective Archer. The man, who gave his name as John Martin, tried to chew up a couple of tickets while he was being pursued, but his breath was too short for him to swallow them. He was fined three dollars in Night Court.

A debate was scheduled to take place yesterday morning at the Hudson Theatre on the question of the employment of children on the stage. Agnes Repplier and Augustus Thomas spoke on the affirmative and Jane Addams and Owen H. Lovejoy on the negative. The debate was arranged by the League for Political Education.

Myrtle Vane has returned to the Lois Stock company in Seattle, Wash., as leading woman.

Martin Beck, General Manager of the Orpheum Circuit, is a passenger on the S. S. *Olympic* due in port Tuesday, Dec. 5. Mr. Beck went to London for a conference with the trustees of the Harry Richard estate with an idea of possibly extending the Orpheum Circuit to Australia. Mr. Beck has been abroad three weeks.

Rose King will close as leading woman with the Lester Longman Players in New Bedford, Mass., on Dec. 9.

Vaughan Glaser, having launched Eva Fay in Old Hallowell's Millions, will begin the organization of his personal company for the spring and summer season of about twenty-five weeks. The season will open about Christmas week and Mr. Glaser and his company will play Cleveland, Detroit, Rochester, Toronto, Columbus, and others in which he has a large following.

The Olympic Theatre Stock company in Cincinnati includes Sidney Toler, Ida Adair, Joseph Lawrence, Robert Hyman, Marie de Trane, Emma Campbell, Malcolm Fawcett, and Walter Gilbert. Many of the company have previously been associated with Mr. Toler in the Keith Stock company in Portland, Me.

Edna Showalter, who was the first singer engaged by Henry W. Savage for The Girl of the Golden West in English, has sued the manager for \$33,700 damages. She asks \$25,000 for continuing to use her name and photograph after he had discharged her and \$8,700 due in salary. Miss Showalter was dropped from the cast after two performances.

Arrangements were completed last week between B. C. Whitney and Willard Mack whereby Mr. Mack will move the Mack-Leone Players into the Whitney Theatre, Chicago, for an indefinite season of stock. This will be the first dollar stock inside the "Loop" for a good many years in that city, and the result is looked forward to with much interest. Mr. Braine Young is still looking after the business interests of Mr. Mack and Miss Leone.

Charles M. Crymble has left the Donald Meek Stock company, of Lowell, Mass., to go to the Thompson-Woods company at Brockton as light comedian.

William Harrigan, son of the late Edward Harrigan, has replaced Alfred Kappeler in the cast of *The Three Rascals* at the Globe.

There is a rumor about that next year the former New Theatre will be used by the directors of the Metropolitan Opera Company as home for the French operas, for which the auditorium at the Broadway house is too large.

Grace Haywood Gatta has sued her former husband, Dick Ferris, actor and promoter, for \$51,200.47 in a Minnesota court. Ferris collected and received that amount for her in royalties of *Graustark*, of which the courts have adjudged her sole author.

Bertha Morena and her sister, Fedra, soprano and contralto from the Royal Opera Company in Munich, arrived last Thursday on the *Koenig Albert*. They will be seen at the Metropolitan in January.

A special performance will be given on the night of Dec. 11 at the Fifth Avenue as a reception to the Western governors who are coming here on a tour of Eastern cities.

A special matinee was given at Cohan's theatre on Dec. 1 for the benefit of the National Society of the Patriotic Women of America. The entertainment consisted of a burlesque called *Some April Fool*, by Madame Marie Cross-Newhaus, in which roles were taken by the authoress, and Orrin W. Bastedo, Dr. G. Stoughton Richards, Vivian May and Anna Byrne; songs and dances by Bonnie Maude; and the one-act play *Op-O-Me-Thumb*, by Frederick Penn and Richard Bryce, in which Mrs. H. Bridgeman Smith played the title role, assisted by Mrs. Marie de Laneau, Mrs. William Griffith, Jane Gray, Mrs. William Beers Cowell, and John Thompson Conover.



White, N. Y.

After a year's vacation, owing to illness in her family, Katherine Hober is ready to return to the stage, with which she has been identified from her earliest years. As the head of her own stock company, she has been a great favorite wherever she has played, chiefly in the East. Since her last engagement, in Louisville, Ky., she has been traveling abroad, but is now back in this country to resume her well-won position in the theatre.

Harry Corson Clarke and Margaret Dale Owen have just finished a ten weeks' season with their comedy company, playing from San Diego to Seattle. The trip was made rather as a "home coming" and "farewell" combined, as Mr. Clarke and Miss Owen had not played that territory in six years and do not expect to play it again, as their coming European tour will keep them busy indefinitely.

Two hundred and fifty large company of Friars attended the performance Monday night of *Take My Advice* at the Fulton, where William Collier is playing.

Kitty Gordon celebrated her fiftieth performance of *The Enchantress* at the New York Theatre last Wednesday evening by tendering a dinner, after the performance, at Rector's to Joseph M. Galton, the producer; Victor Herbert, the composer; Madame Fred De Gresac and Harry B. Smith, the authors of the book. It was attended by leading members of *The Enchantress* and other Broadway productions.

The matinee in the Hippodrome last Wednesday was the one hundred and fiftieth of the present season, which so far holds the record in attendance of any Hippodrome season.

Three hundred and seventy-five dollars was paid last week for the original manuscript of Oscar Wilde's *Lady Windermere's Fan* at an auction held at Anderson's. Other manuscripts and first editions of Wilde's works brought large prices.

Charles Yorke has closed with the Max Pigman company at Portland, Ore., and joined the Shirley Stock company at Spokane, Wash.

Fritz Sturmfels, a German singer, has sued Fred C. Whitney for \$43,000 damages for breach of contract. He alleges that he was engaged for three years at a large salary, including his passage from Leipzig to America on Aug. 15. None of the engagements has been fulfilled, Sturmfels says.

The annual dinner of the Society of American Dramatists and Composers will be given on Sunday evening, Dec. 10, at Delmonico's. Mrs. Pike will be the guest of honor. Augustus Thomas is President and Charles Klein secretary of the association.

A pantomime artist named Thomas lost his sight while playing before an audience in Toronto recently. It is said that he had been using chemicals in his eyes to increase their lustre.

Abraham L. Brianger has engaged passage on the *Mauritania* for Dec. 13 for a European trip. He will witness the opening of *The Pink Lady* in London on New Year's Day.

Richard Bennett was absent from the cast of *Passers By* for a few performances last week owing to a severe cold.

William A. Brady is soon to produce *The Best People* by Fred Londale, which had a long run at Sir Charles Wyndham's in London, and *The Gods of the Mountain*, a musical play by Lord Dunsany, with songs by Norman O'Neill.

Olive Herndon, the well-known artist, has completed a portrait of Gaby Deslys, and given the picture to the Literary and Dramatic Union booth for the Professional Woman's bazaar.



## MAY IRWIN, EDUCATOR.

She Maps Out a Novel Theatre Enterprise to Have a Beginning in Troy.

While May Irwin is playing Troy this week she will exercise one of two options she holds on local real estate, centrally located, and, it is announced, work will soon begin on a new theatre which, when completed, Miss Irwin herself will operate along decidedly original lines. Miss Irwin's representative says for her:

"It does not require keen observation to discover that the theatre, in an artistic and a business way, is not in the best condition, and that this very important institution is now in a process of evolution. I believe, however, that a readjustment will soon occur and higher artistic ideals and better business methods will prevail. My intention is during this rehabilitation to try an experiment of my own, which for reasons to be later explained, I shall inaugurate first in Troy and later extend to Schenectady, where the people have shown in the recent election that they have a way of thinking for themselves.

"The institution I purpose establishing in this city is to be a theatre designed for the amusement and social welfare of wage earners. The entertainments I have in mind will be to amuse and instruct. We have no intention to 'elevate the stage.' What we want to affect are the people—not the theatre; and we have chosen the theatre as the medium, because the theatre can be made the greatest force to-day in affecting public manners, morals and education.

"That most Americans lack refinement and good manners is not their fault, but is owing to a state of affairs brought about by an unfair and unsatisfactory economic condition. It is my idea to have this people's theatre accomplish two purposes: to amuse and instruct, and I believe the instructions and uplift can be congenially mixed with the entertaining qualities. We purpose to teach good manners at first by making instruction in them more or less incidental themes of some photo plays. We intend to have good, artistic moving pictures, good singers, recitations, and later, maybe, plays, all of which will be calculated to teach manners; and gradually improve the plebeian taste for drama and music. The steps are to be taken gradually. We shall procure the right kind of films, if we have to start a plant of our own. I have talked with some intimate friends of mine, who are very prominent on the stage to-day, and they have enthusiastically volunteered to appear at least once for nothing by way of inaugurating the movement. Our regular talent will be paid. Some eminent educators have also shown encouraging interest.

"The lowest price will be 5 cents, and the highest will not be more than 25 cents, if it will be that. I think eventually the movement will be self-sustaining, and even show a reasonable profit. It will be extended as rapidly as possible."

## ACTORS AT BLACKWELL'S ISLAND.

On the morning of Thanksgiving Day a group of actors and actresses from Percy G. Williams's vaudeville houses visited Blackwell's Island, and entertained over eleven hundred prisoners. The affair was given as a vaudeville show would be, and consisted of acts by Lillian Russell, Andrew Mack, Lillian Shaw, Nora Bayes, Jack Norworth, Joe Howard, Mabel McCrann, Al Jolson, Frank Fogarty, Walter C. Kelly, Ashley and Lee, Harry Fox, the Millership Sisters, the Courtney Sisters, Willie Weston and others. Two orchestras from the Colonial and Alhambra theatres furnished the music. The singing was loudly applauded. The prison chaplain, Rev. R. C. Brown, directed the program. The artists had dinner with the prisoners.

## COMING PRODUCTION OF BEN-HUR.

After twelve years of great success, Ben-Hur will be reproduced by Kiaw and Erlanger at the New Amsterdam on Saturday evening, Dec. 23. The theatre will be closed for the two weeks preceding, so that the mechanics and electricians may have ample time to prepare the stage and arrange the equipment, and drill the large army of stage hands.

Edgar Stillman Kelley, who arranged the musical setting for the play, has composed for this engagement a new overture and additional incidental music. To heighten the effects of Mr. Kelley's work, a large pipe organ has been installed in the New Amsterdam Theatre.

## BILLIE BURKE BUYS HOME.

Billie Burke recently spent \$60,000 for a house in the Pinecrest section of Hastings-on-Hudson. It has been known as the Kirkham estate, and consists of a fifteen-room mansion and a surrounding lot of fourteen acres. The entrance is on Broadway. Miss Burke is at present living in Mount Vernon in a house belonging to George Primrose.

## WORK ON NEW THEATRE SUSPENDED.

The progress on the new theatre building to go up behind the Astor Hotel has been arrested temporarily. The Executive Committee has decided that nothing more will be done until the new Director is definitely chosen. It hopes that this will be done before Jan. 1.

## ORDERED TO REINSTATE BARRY.

The Appellate Division of the Supreme Court last Friday ordered The Players to reinstate Richard Barry, the magazine writer who was expelled from the club last Spring. The special term of the Supreme Court denied Barry any redress for his expulsion. The charge against Barry as conduct unbecoming an associate of members of the honorable profession of acting in publishing concerning them a statement in Pearson's Magazine of March, 1911, which read:

Very few persons on the stage know how to think, in fact, few of them know how to feel. Though they all make some sort of bluff at it, Education is unnecessary: general association with humanity is tabooed, and few of the profession read enough to have any grasp on things of the mind. So the matter of sex never enters into the question of pay, except to favor the woman.

The justices of the Court failed to find that the Players had sufficient cause in the way of an offense against Barry's duty either as a member of the club or as a citizen. As Barry's article was no reflection on the club or any of its members directly, his appeal was sustained by four of the five justices of the Appellate Court. John Drew, the president of the club, said before leaving town Sunday night for Toronto, that the case would be carried to the Court of Appeals.

## MME. SIMON: DISCOVERS NEW PLAY.

Here in America Madame Simone has discovered a new French playwright, and a play she intends to exploit upon her return to Paris. Her property man had been given instructions to purchase a number of French books as accessories to the last-act setting of The Whirlwind, in which she appeared last week at the West End Theatre. He went to a second-hand book store and obtained among other books, half a dozen printed plays bound in paper covers. Madame Simone noticed that one of these was written by a man she had never heard of. In curiosity she took it home and read it. So pleased was she with it that she has written her Paris agents to locate the author, and to secure from him the rights to its production. It was Madame Simone who discovered Bernstein's genius, produced his first play, and, as a result, is never at a loss for a vehicle.

## MANAGERS ELECT NEW OFFICERS.

At a meeting of the Theatrical Managers' Association held at the Empire Theatre Building last Friday the following officers were elected for the coming year: President, Charles Burnham; Vice-Presidents, Alf Hayman and Henry B. Harris; Secretary, Leo Teller; Treasurer, Frank McKee; Board of Directors, Percy G. Williams, Giulio Gatti-Casazza, Marc Klaw, Daniel Frohman, Sam H. Harris, Joseph Brooks, William Harris, and E. D. Miner. A committee was appointed to confer with the Musical Union regarding a new scale of prices. George C. Tyler, of the Century Theatre, was elected a member of the association. It was decided to hold the annual dinner on Jan. 5.

## LICENSE REVOKED FOR A DAY.

W. C. Howitt, manager of the Mahaline Theatre, Great Barrington, Mass., had his license suspended all day Nov. 21 by J. H. Whitney, of Boston, chief of the district police. A few nights previously an Uncle Tom's Cabin company played to 940 persons. The theatre is licensed to hold 934. The number over was just fifteen. The manager permitted the excess of persons because they drove from a great distance, and when he explained that to Chief Whitney he was permitted to open his theatre.

## CUSTOMS COLLECTS ON KISMET COSTUMES.

All the costumes and properties to be used in the production of Kismet, in which Otis Skinner is to appear at the Knickerbocker Theatre during holiday time, have been received from Tunis, Algeria. A short delay occurred in the custom house when the inspectors tried to fit the Arabian names of articles with the property under inspection. The following players have joined the cast, which is in rehearsal on the New Amsterdam roof: Fred Eric, Henry Stillman, Horace Mitchell, Gregory Kelly, and Matty Ferguson.

## TO PROMOTE ENGLISH OPERA.

The National Society for the Production of grand opera in England met last Tuesday afternoon in the Metropolitan Opera House Building and completed its organization by electing Reginald De Koven as its first president. It was announced in addition that within a few days the society will become affiliated with the National Federation of Music Clubs. The society sent a letter of thanks to Gatti-Casazza for his promise to produce some foreign opera in English at the Metropolitan Opera House.

## TROUBLE AT THE IRVING PLACE.

All is not calm at the Irving Place Theatre. Gustav Amberg, proprietor of the house, had George Eger arrested in a suit for \$5,000 for slander, last week. Eger is manager of the Viennese Opera company now playing at the theatre, and, according to the complainant, called Amberg "an old fakir, swindler and cheat" in German, and declared that he had been in prison. The members of the opera company were witnesses of the alleged remarks.



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## LETTER LIST.

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## WOMEN.

Austen, Anita, Mrs. D. Armstrong, Lillian Ardell, M. Anglin.  
Becker, Emilina, Mrs. Alette Bascom, Bruce Sisters, Mary Burke, Grace Beaumont, Ida Bernard, Rose Graham, Grace Burton, Mabel Bennett, Violet Barney, Anna Berger, Mrs. Dan Bruce, Dorothy K. Brown, Julie Hachelder, Jeanie Barry, Ivah Brower, Agnes Bruce, Margie Beverley, Laurett Brown.  
Cunich, Faye, Phyllis Carrington, Cathryn Clark, Alberta Clair, Rose Christal, Lela Clark, Bessie Carreth, Alice Clifton, Mrs. De W. H. Coleman, Miss Crabtree, Mrs. Lillian Conway, Nina Collins.  
Dreyer, Henrietta E., Evelyn Dunmore, Virginia Duncan, Dorothy Dore, Irene Dore, Vera De Ford, Mary B. Dean, Dorothy Dean, Marie Dantes, Blanche Douglas, Berna De Vore, Dorothy Davenport, Frankie Drew.  
Everet, Flossy, Mercedes V. Elliott, Paula Edwards.  
Fisher, Patricia, Kitty Fitzgerald, Maude Fesh, Alice Fleming, Minna Ferry, Jena Fowler, Ida Fuller, Margaret Field, Gertrude Fowler.  
Gebauer, Mabel, Mrs. Rowers Gray, Frances Gerard, Constance Glover, Harriet A. Gay.  
Hamilton, Laura, Vonnice Hoyt, B. Honig, Blanche Hall, Nina Hollins, Arline Hines, Lucille Hayes, Edna Homer, Grace Hopkins, Mrs. H. B. Hartman, Edith Helena, Marie Horgan.  
Intropidi, Josie, Edythe Iven.  
Jaffray, Laura, Edith A. Jennings.  
Kilwin, Susie, Rose King, Helen Keers, Lotie Kendall, Josephine Kurrier.  
Liddell, R. Charlotte, Lillord, Dorothy Lee, Mrs. Percy H. Leon, Lera Lawrence, Edith Luby, Blanche Lawrence, Dorothy La Mar, Mrs. Bert Leigh, Agnes Lee, Crosby Little.  
Mendons, Edith, Margaret Meredith, Rosale Miller, Nina Melville, Belle Morgan, Florence May, Franklin J. Moore, Elsie Murray, Meredith Meredith.  
Nesbitt, Blanche, Margaret Neville, W. E. Nankeville.  
Ottway, Rita, Kitty O'Con, Edwalya O'Connell, Ellice O'Malley, Maud Odell.  
Polhill, Hone, Lenora Patten, Nancy Poole, Mrs. R. E. Pallen, Lyle Parker.  
Remington, Leon, Lenore Rogers, Virgie Richard, Isabelle Reber, Anna Lawrence, Edith Ray, Mrs. Ruzel, E. Rubin, Agnes Reilly, Rosie Reville.  
Shaw, Allan, Mrs. Alice Saunders, Kathryn Shay, Clara Robinson, Elsie Scott, Flora Simon, Ruth Sheppard.

True, Augusta, Avis Trimmer, Margaret Tanner, Vernon, Rose.

Whitaker, Virginia, Beulah Watson, Rose Wellington, Adele Westworth, Norma Winslow, Lillian Williams, Lenora Walter, Sadie Welch.

## MEN.

Athinson, Billy, Ernest Anderson, Harry Andrews, Jack Amery, Geo. Arline, F. Albertine, Bruce, Clifford, Frank Barlow, W. J. Benedict, Guy Bragdon, L. Bernstein, Elmer Bauman, Graydon Balch, Tom Brown, Albert W. Brown, Wm. Brown, R. O. Bertland, Howard Booker, E. M. Brenner.  
Crott, Jack, Chas. Clark, John F. Carleton, S. F. Cairns, Frank E. Camp, Joe W. Chadderton, James Cooper, Ruben Cowan, John Charles, C. Carroll Cline, J. W. Cove, Allan Campbell, Henry Cassidy, A. H. Chari, Will Orlimann.  
Dyer, C. V., Frederick E. Duff, Harry Dornier, Garvin Dorothy, Bernard Arthur Dunn, Joseph L. Dugman, Albert Dorris, Frank Devitt, Harry Doper, C. D. Dally, W. Dana, Jno. V. Dawson, Chester De Vande.  
Ellsworth, E.  
Fowler, John C., Emmett Foye, H. H. Foreman, Edmund Forde, Mr. Fountain, A. W. Frederick.  
Gerard, Carl, Ben Greet, Bertram Granby, Harry S. Griggs, Jas. Griffin, Stephen Gratton, John Glendinning, Wm. Grant, Lew Gordon, Carl Gillis, Eddie Gorman, J. A. Golei, Max Greenberg.  
Hornung, Benjamin, James Horan, Jacob Hughes, Mariborough Hardy, Fred R. Hoedler, E. J. Hail, Wm. Hines, Wilbur Holcomb, Donovan Hancock, Louis Hallett, Tom Hadoway, Jack Healy.  
Irving, Sidney.  
Jackson, Ralph.  
Krems, Felix, L. L. D. Kirk, John L. Kearney.  
Loritz, Nick, Wright Lorrimer, Harry Linson, H. G. Lonsdale, John Lester, Gus Lann, Jas. Lova, Geo. Leding, Ed. Lawrence.  
Mullen, James W., Joseph H. Mann, Frank N. Maudeville, Carl Musgrove, James K. Mills, Edie Menlove, Joe Morgan, Al. Martin, Mr. Major, Butler Manderville, T. Morrow, Louis McGee, Flood Moore, Leonard Marsh, Carlisle Moore, Ramsey Morris, Geo. C. Mantell, Tom Madison, Ralph McNally, Conrad McIntire, Albert MacQuarries, Frank McEntee.  
O'Brien, John, Frank F. Oakley.  
Perrin, George, Del Pascual, Augustus Phelan, Ralph R. Palmatier, Wm. P. Plummer, Walter F. Perkins.  
Richard, Wm., Sydney Riggs, R. Maurice Robinson, Frank Roland, B. A. Roberts, Charles C. Randolph, Harry Reaver, Walter L. Robinson, Eugene Reed, Geo. E. Renshield, H. B. Remsen, Edwin Rensell, Harry Row.  
Smith, Arthur E., Fred Stanley, Sidney Seaward, Chas. Sanford, Wm. Sinner, Nesbit Scriville, Frank Stone, Paul Sullivan, Stephen W. Stott, Thomas Shea, Wm. B. Smith.  
Trumbull, Walter, E. George, Tallmar, Roy Tomlinson, H. W. Taylor, Bert C. Thayer, Herbert Tallmer.  
Vodery, W. Carl, Vernon, Edwin Varney, Wilson, Chas. S., Frank Welch, Bert Walton, Harrison Warner, G. M. Woodward, Fred F. Wilson, Lyman Wheeler, Mr. Watson, Porter White, Mark T. Wilson.



## FIRST NEGRO THEATRE TO BE BUILT.

A theatre devoted exclusively to negro productions and negro players and for the patronage of the same race is to be erected at a cost of \$185,000 on 138th Street, between Fifth and Lenox avenues. Included in the building will be club and lodge rooms for colored societies, including the Frogs. Bert Williams, who probably draws as big a salary as any comedian in the world, is president of the Frogs.

The Johnson Amusement Company will erect the new playhouse. Thomas Johnson, of the offices of Klaw and Erlanger, is president of the corporation, and Harry Kraton vice-president. Fred H. Moore, publisher of the New York Age, is treasurer, and Lester Walton, managing editor of the Age, is secretary.

The Runkle Construction Company, of the Singer Building, will build the structure, which will be located on four lots having a depth and frontage of one hundred feet.

## OPERA IN ENGLISH.

The Aborn English Grand Opera companies have extended their operations so that for the coming Spring they will employ in ten cities over one thousand singers. Contracts have been signed with Henry Russell, of the Boston Opera House, for an eight-week season starting Easter Monday, also with the directors of the Academy of Music, Brooklyn; Ford's Opera House, Baltimore; the National Theatre, Washington, together with extensive runs in Chicago, St. Louis, Cincinnati, Pittsburgh, Philadelphia, and Cleveland, aggregating a season of one hundred weeks. Several novelties for the first time in English will be sung, including Hansel and Gretel, The Secret of Suzanne, La Tosca, Louise, Tannhauser, Mignon, The Barber of Seville, and Cendrillon.

## TO PROVE MISS TRISTRAM NO SUICIDE.

Captain Price, of the Bronx detective force, has completed the evidence by which he will prove that Alice Tristram, who died of acid poisoning a week ago in the golf-house in Van Cortlandt Park, was not a suicide but the victim of a practical joke. The five men in whose presence she died are under arrest and will be charged with homicide. The evidence shows that they gave her the carbolic acid in the belief that it was vermuth.

## THEATRE BURNED IN TEXAS.

The Exchange Opera House in Temple, Tex., was destroyed by fire on the night of Nov. 29. The loss was \$18,000. The theatre was owned by the Mexico and American Land Company of Kansas City; N. A. Ennor was the lessee and Charles H. Black the manager.

## ACTRESS LEGATEE OF SUICIDE.

David W. Bishop, a wealthy American resident of Paris, committed suicide in that city last Friday. Miss Jeanne Demay, once a popular actress of the Boulevard Theatre in Paris, was bequeathed his mansion and a fortune, it is said.

## CUES.

Sir Gilbert Parker, the novelist, the dramatization of whose Right of Way has been played here, arrived in New York on the Campanella last Saturday.

Arnold Daly sailed from England last week on the Baltic.

Miss Genée, the former dancer, who married Frank S. Laiff, attorney for the Duke of Newcastle, arrived with him Saturday by the White Star liner Orazio. She said she would never dance again.

Henri Gressat, long with Henry W. Savage; William Bartlett Reynolds, formerly business manager for Kyrie Bellow, and Edward Everett Pidgeon, until recently editor of Vanity Fair, have been taken over by Werba and Luescher as members of their executive staff.

Among the artists who have volunteered their services for the benefit performance which the "American" will give at the Hippodrome on Sunday evening, Dec. 17, for the Poor Children's Christmas Fund, are: Gaby Deslys, Annette Kellermann, Stella Mayhew, Al Jolson, Clarence Harvey, Jose Collins, Melville Ellis, Bessie Clifford, Al Leach, Joseph Santley, George Monroe, Lew Fields and Joe Weber, Willie Collier and George Cohan, Emma Carus, Eva Davenport, Lillian Shaw, Yvette, and the "American's" cartoonists, Tom Powers, Homer Davenport, "Bud" Fisher, Tad, Gus Michelson, Winsor McCay, and H. B. Martin, who will be seen each at his own ease.

Kathryn Sinclair, lately of the all-star Pinafore company, who has been a patient

at the Mercy Hospital, Canton, O., with pneumonia, has returned to her home in West One Hundred and Sixty-Third Street, where she is rapidly convalescing.

Edward Knoblauch, the author of Kismet, has entered into an arrangement with M. Lucien Guitry for the production of the drama in the Porte St. Martin Theatre, Paris, next spring.

## AT VARIOUS PLAYHOUSES

ACADEMY OF MUSIC.—Sanson was produced last week by the Academy of Music Stock company. Theodore Friebeus as Maurice Brachard and Priscilla Knowles as the wife gave strong performance, especially of the second act. Marie Curtis was a welcome addition to the company. She and Angela McCall set the highest standards for the company. This week, The Nigger.

CASINO.—The Kiss Waltz closed its prosperous run at the Casino Saturday night. Pryor opens to-morrow night. Tomorrow, W. Byrie is making the production. Pryor is at present running at George Edwards's Gaiety Theatre in London. The music is by Leslie Stuart, composer of Florodora. The present offering has been bolstered by Neil Wayburn, after a rather dismal out-of-town opening. Mr. Byrie's company of 100 includes among the principals Harry Fisher, Vida Whitmore, Renee Keller, Louise Alexander, Violet Colby, Alva York, Blanche West, Florence Walton, Warren Soutar, Charles Brown, Tom Dingle, Jules Charnett, John W. Hanson, Rose Winter, and Margaret Rutledge.

Daly's.—Viola Allen's Lady of Coventry was a failure and was taken off Saturday night. Margaret Livingston, who has not appeared on a New York stage since her memorable portrayal of the character of Marie Louise Vornay in Henri Bernstein's The Thief, came to Daly's Theatre last night for an incidental engagement in a new play by Charles Kean, entitled Kindling, under the management of Edward J. Bowes. The cast includes Byron Bealer, George Probert, Frank E. Camp, A. G. Kenyon, John Jex, Frederick J. Rice, Annie Mack Berlein, Helen Tracy, Anne Meredith, Margaret Rich, and Helen Chisler.

Farina.—John Drew closed his New York season Saturday night, after one hundred and six performances. The road-tour will last until June.

Gaiety.—Uncle Sam has dissolved. John Barrymore will be starred next year by the Lieblers; for the remainder of this season he will be leading man with Dorothy Donnelly in Princess Zim-Sim.

Globe.—The Three Boreas will be followed by Eddie Fox in Over the River.

Grand Opera House.—Mrs. Fish came to the Grand Opera House Monday night in Mrs. Humphreys-Leigh, which she played so successfully last Spring at the Lyceum. The cast is different, and includes Joseph Kilmour as Peter Swallow, Henry Stephenson, Shelley Hull, Douglas Patterson, H. Orestes Moore, Cyril Yount, Florence Arnold in her old role of Mrs. de Saille, Hattie Russell, Francesa Roloff, Glida Varese, and Helena van Brugh in her former role.

Herald Square.—The Wife Hunters closed Saturday night. To-night Grace La Rue opens in the new comedy opera, Peter. The book is by H. Hellett Chambers, the lyrics by Will E. Johnston, and the music by Alexander Johnston.

Lyceum.—Alla Nazimova opened last night in The Marionettes. The supporting company is as follows: Arthur Lewis, Frank Gilmore, Charles Blair, Edward Fieldin, A. Romaine Ollender, William Hanson, Harry Kewell, Arthur Harvey, Helen Freeman, Grace Carville, and Kate Meek.

Manhattan Opera House.—The Kiss Waltz followed Northern and Mariette at the Manhattan Opera House. The Shakespearean season was the most successful on record. The Kiss Waltz cast remains unchanged.

Metropolitan.—The Chorus Lady was presented at the Metropolitan Theatre last week to good house. Cecil Spooner's portrayal of the character of O'Brien was a success. The cast: Dan Mallory, Rowden Hall, Dick Crawford, Hal Clarendon; the Duke, Philip Leigh; Patrick O'Brien, Howard Lang; Call Roy, Michael Tully; Rogers, Harry Fisher; a Laundry Man, William Daly; Sylvia Simpson, Gertrude Maitland; Nora O'Brien, Eliza Scott; Mrs. O'Brien, Betty Villers; George Adams, Cote; Violet Holliday; Miltie Salinger, Loretta King; Inez Blair, Vera Pressnell; Evelyn La-Rue, Lillian Warren; Lou Archer, Edith Elmer; Patricia O'Brien, Cecil Spooner. This week, Mistress Nell; next week, Sherlock Holmes.

Prospect.—The Fourth Estate was given last week. Edwin R. Bailey deserves particular mention. The work of the company in general was below their previous standard. This week, Three Weeks.

West End.—Excuse Me is playing this week at the West End, with the cast recently seen at the Gaiety, including Harrison Ford, James Jackson, J. J. O'Brien, Charles A. Bee, Charles Trowbridge, T. Gunnis Davis, George W. Day, Louis Hendricks, Alonzo Price, Harry Kernall, Philip White, Charles Baron, Sherman Taft, Richard Turpin, Geraldine O'Brien, Margaret Skelvin, Lillie Brownell, Loris Dickson, Jacqueline Blaney, Ida Stanhope, and Snocelum.

## CURRENT AMUSEMENTS.

Week ending Dec. 9.

ACADEMY OF MUSIC.—Stock co. in The Nigger—40 times, plus 12 times.  
ALHAMBRA.—Vanderbilt.  
ANTOR.—Raymond Hitchcock in The Red Widow—5th week—35 to 40 times.  
BELASCO.—David Warfield in The Return of Peter Grims—8th week—57 to 64 times.  
BROADWAY.—The Never Home—10th week—71 to 78 times.  
BRONX.—Vanderbilt.  
CANTON.—Opening Dec. 7.—Perry.  
CENTURY.—The Garden of Allah—7th week—53 to 60 times.  
COLONIAL.—Vanderbilt.  
COLUMBIA.—London Belles Burlesquers.  
COMEDY.—Bunny Palls the Stripes—8th week—71 to 78 times.  
DALY'S.—Commencing Dec. 5.—Margaret Livingston in Kindling—7 times.  
EMPIRE.—Ethel Barrymore in The Witness for the Defense—1st week—1 to 5 times.  
FULTON.—William Collier in Take My Advice—3d week—10 to 15 times.  
GAIETY.—Miss Ferguson in The First Lady in the Land—1st week—1 to 5 times.  
GARRICK.—William H. Crane in The Senator Reens House—3d week—10 to 17 times.



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## DATES AHEAD

(Received too late for classification.)

BEAUTY SPOT: Reading, Pa., 8. Mahoney City 12.  
BROWN, GILMORE (F. A. Brown): Hallsville, Ohio, 11. Durant 12. Graham, Tenn., 12. Loomis and Loomis 12. Commerce 12.  
COBURN PLAYERS (G. M. Coburn): Brattleboro, Vt., 11. Concordia, Kan., 12. Junction City 12. Salina 12. Emporia 12. Ottawa 12. COLLEGE WIDOW (Vaughan Glasser): Toronto, Can., 11-16.  
FAY, EVA (Vaughan Glasser): Norfolk, Va., 2-4. Jersey City, N. J., 11.  
FIELD'S MINSTRELS (J. G. Field): Paducah, Ky., 4. Winchester, Va., 15.  
GARRISON STOCK (James S. Garrison): Centralia, Ill., 11-16.  
GERMAN GENTLEMAN (Frank Winninger): Northfield, Minn., 7. Fairbault 8. Owatonna 9. Albert Lea 10.  
HAWTREY, WILLIAM (A. G. Delamater): Lindsay, Can., 8. Ottawa 7-9. Brockville 11. Kingston 12. Belleville 13. Peterboro 14. Guelph 15. Brantford 16.  
MARKS BROTHERS STOCK (Tom Marks): Saskatoon, Can., 4-9. Prince Albert 11-14.  
MARKS BROTHERS STOCK (Joe Marks): Regina, Can., 4-9. Moose Jaw 11-16.  
MARKS, MAY A. (J. R. W. Marks): Port Huron, Mich., 1-16.  
MELVILLE, ROSE (R. B. Strirling): Fresno, Cal., 11. Hanford 12. Bakersfield 13. San Bernardino 14. San Diego 15 16.  
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Paducah, Ky., 8, 9.  
ROBBIN, MAY (L. S. Sire): Woodstock, Can., 7. Lockport, N. Y., 7. Dunkirk 8. Niagara Falls 9. St. Catharines, Can., 11. Stratford 12. Galt 13. Owen Sound 14. Woodstock 15. St. Thomas 16.  
ROBERT, THE (Southern: Rowland and Clifford): Tallahassee, Fla., 11. Daytona 12. Pensacola 13. Mobile, Ala., 14. Selma 15. Tusculum 16.  
SEVEN DAYS (Waggoner and Kemper): Chino, Cal., 11. Red Bluff 12. Woodford, Can., 11. Grant's Pass 14. Eugene 15. Corvallis 16. Albany 18.  
TEMPER AND SUNSHINE (Woods and Chalkley): Tucson, Ariz., 2. Tama 10. Mt. Carmel, Cal., 11. Redlands 14. San Bernardino 15. Riverside 16. Pomona 16.  
UNCLE TOM'S CABIN (Leon Woodbury): Gardner, Mass., 11. No. Framingham 12. Fall River 13, 14. Newport, R. I., 15, 16.

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## ON CHICAGO STAGES

The New Stars of the Week—Current Attractions of Unusual Merit—Colburn's Chat of Plays and Players.

## Current Attractions.

**Auditorium.**—Grand opera, with Mary Garden, Tetrazzini, Dalmonte, and other stars.

**Blackstone.**—The Case of Becky: Frances Starr in sort of Miss Fehrl and Hyde role.

**Chicago Opera House.**—Gypsy Love: Interesting story, excellent music; Marguerita Sylva in picturesque part.

**Ort.**—Master of the House: new play of home-ly appeal and merit; Julius Steiner and good co.

**Colonial.**—Molest Suzanne: new production; see letter.

**Garlick.**—The Wall Street Girl: musical comedy, conventional with average music; Blanche King starred rather mildly.

**Grand Opera House.**—Eccentric woman, symbolism and musical play with music.

**La Salle.**—Louisiana 1841: musical comedy, serviceable plot, pleasing music, good co., and ornamental production.

**Loric.**—As a Man Thinks: Augustus Thomas's play, with John Mason; skilful, well played.

**Low Field's American Music Hall.**—Vaudeville shows the average and a pretty good travesty on The Littlest Rebel.

**Illinois.**—Suzanne: new attraction, with Frank McIntyre.

**McVicker's.**—Baby Mine: return of well-known farce at popular prices; standing Pat: new arrival, with Selma Sears.

**Powers.**—The Butterfly on the Wheel: English play of merit, with Marie Doro and Emilien.

**Princess.**—The Red Rose: musical play, with part suited to the star, Valenza Suratt.

**Strand.**—Excuse Me: easy running, entertaining farce for tired business man.

## (Special to The Mirror.)

**Chicago, Dec. 4.**—Our new stars this week are Frances Starr, Selma Sears, and Frank McIntyre. Gertrude Elliott returns to the Grand Opera House to resume the run of *Rebellion* there.

**Baby Mine** comes back at popular prices to remain for two weeks, at McVicker's. Baby Mine was born on South Clark Street, near Ninky Link's.

**Frank McIntyre** starts in life as a milkman in *Excuse Me*, at the Illinois, but by kind assistance of the playwright, George Broadhurst, he is turned to a duke. This burlesque is thrust upon him at a milkman's ball and he is told that thereafter he need not leave any more of the duke's mixture on doorsteps.

**John Sears** should appeal to women suffragists in *Excuse Me*, a play with a political subtext, in which she is appearing at the Olympic beginning this week. She succeeds her father at the head of a bank and shows in many ways that women have some right to be in business. She fights against political rings, but secretly she will be another "rebellion" on view at a big theatre besides Mr. Patterson's at the Grand Opera House, when Tim Murphy comes to *Powers* in the New Comedy.

**Dec. 10.** He plays a judge whose second wife tries to run him out of the house and turn the judge into the head of a numerous household in turn, but when he does, he is some wiser.

**The Round Up**, a melodrama which is better than *Bedford's Hope*, though it hardly has the thrill of the race between the auto and the train, will be seen at the Illinois Dec. 17.

**Gertrude Elliott** and the Imperial Russian Dancers will be at the Garlick beginning Dec. 10.

**Gypsy Love**, with Marguerita Sylva, is in its fourth week at the Chicago Opera House.

**A Night at the Police** begins in rehearsal now, at the American Music Hall.

**John Mason** and *As a Man Thinks* are in their fourth week at the Lyric.

**The Aborn Opera Co.** at the Garlick beginning Dec. 17, will begin with the Paris version of *The Bohemian Girl* in the co. are Vera Allen, Joseph Campbell, Jane Herbert, Thornton Urquhart, Herbert Waterhouse, a well-known singer of this city, Joseph Florian, Maurice Lavigne, Helen Nichols, and Geraldine Bruce.

**Having recovered** from an attack of toothache, Mary Garden will be singing this week, which she was about to sing when she was taken sick.

**The other bills** of the grand opera season at the Auditorium this week are *Cavalleria* and *Pastorelli*, *Cinderella*, *Jongleur de Notre Dame*, *Laine*, and *Barber of Seville*.

**The Night of the 19th** continues another week, at the Illinois, before going on tour.

**In Heloise's The Woman** co., at the Olympic beginning Dec. 24, will be Oscar Eagle, Howell Hannell, Hardee Kirkland, Harry Walker, Peter Raymond, Homer Granville, Marjorie Wood, and Gladys Hanson.

**Walter Jones** and Marguerite Clark are playing in *Baby Mine* at McVicker's.

**Another may be seen** again in this city in February.

**Tess of the Storm Country**, a new play from a novel of the same title by Grace Miller White, was a popular success at the Imperial last week, when it was performed for the first time in a large city. Rupert Hughes, whose *Excuse Me* is current at the Strand, made the dramatization. His work in this instance is creditable.

**He places the little, listless, poverty-stricken child vividly in the mind and makes her live through the four acts most naturally, of course with the aid of "Little Emma" Bunting, who plays the part.** Tess's father is a widower, a blacksmith, unjustly accused, tried and convicted of killing a fish warden. A young clerkman comes to the fish warden's hamlet, gives Tess a Bible, and takes a deep personal interest which she eagerly appreciates. The young man guilty of the murder, for which his father is about to pay the penalty, tries to make Tess marry him, for she is pretty. The clerkman rescues her, but later his sister, who has a baby and is an outcast from Tess's cabin, and Tess, to protect her from disgrace when the clerkman calls again, says the baby which he sees in a crib is hers. Matters are eventually righted and justice done. Meantime the poverty-stricken child grows into a woman, which show her wit and good nature. Laughter and applause are frequently heard as a result. A good deal of the time Tess is on the floor like a kitten, and she swimmers about and lights here and there on chairs, arms, chairs and other things. Miss Bunting does it all naturally and interestingly. She makes every word of wit, humor and comment human nature shrinks, but her emotion is hardly as endearing as it should be. Her audience evidently regarded her as quite right in the part. George E. Whitaker's preacher was plausible and earnest. The rest of the co. was better than the average. Dave Walters, Daniel Lawler, John W. Hennis, Raymond Bond, Harold Vernon, Louise Blakely, John Fenton, Grace Kilmore, William Lunn, K. M. Leonard, Bertha Leigh. The four acts were set with unusually good and complete scenery, particularly the cabin interior, the squatters' mission house, and the shores of the lake.

**The co. organized especially to play** Owen Davis's *Driftwood* in Chicago for four weeks, made its first appearance in the play at the Haymarket last week. It was found to be exceptionally good and Mr. Davis's drama, effective always and telling in many instances, got a most creditable interpretation. It held the interest and aroused applause, but the suffering young woman, central figure, did not prefer rage to riches at the critical moment. It was hard to get the heartiest sympathy for her after that, though she was appealingly played by Ollie Moore, with unusual talent for such an emotional part, and an easy, ready use of the art of acting which was gratifying. Her type, her personality and her ability overcame much of the handicap which the auditor has placed upon the part before popular-priced audiences. There were several bright actors and lighter parts. Rene Chapoteau, rosy-faced daughter of the comedian, clerk Gerard Gardner, as the chief boy; William Westcott, clerk with a grudge. The bit of the grandmother was played by Bertha Welch in a fine, thorough manner of the old school, and she got well deserved applause.

**And in the eighth act** she drew crowds at McVicker's, starting in *The Farmer's Daughter*. Robert Fraser was capable in the lead, and John Richard was popular, mainly and frank as Warren. Carl W. Hunt, who is managing the co., changed the local from New York to Chicago, which brought in many local references better understood by the audience.

**Four veterans of "Way Down East"** were in the co. at McVicker's last week: John R. Brann (H. C. at McVicker's last week), James Galloway (H. C. at McVicker's last week), James Galloway (H. C. at McVicker's last week), and James Galloway (H. C. at McVicker's last week).

**Downtown theatres offer this week:** Grand Opera House, *Rebellion*; Powers, *Marie Doro*; Olympic, *Excuse Me*; Garlick, *Blanche King*; Colonial, *Excuse Me*; Ort, *Master of the House*; Chicago Opera House, *Gypsy Love*; McVicker's, *Baby Mine*; La Salle, *Louisiana 1841*; Princess, *Over Night*; Loric, *John Mason*; Illinois, *Excuse Me*; Auditorium, *Grand Opera*; Strand, *Excuse Me*; American Music Hall, *Excuse Me*; Blackstone, *Frances Starr*; Blackfield, *Excuse Me*.

**Outlying theatres this week:** Haymarket, *School Days*; Imperial, *Ward and Vokes*; Crown, *Mutt and Jeff*; National, *Driftwood*; Alhambra, *Smart Set*; Marlowe, *Excuse Me*; College, *Excuse Me*; Small theatres about town, of the vaudeville and motion picture classes, seem rather more prosperous than usual just now. J. G. Matthews, who used to be William Morris's general manager here when the American Music Hall was struggling, is now in Chicago with brick competition, and is now representing the Pantheon's theatre, has a week's statements of recent attendance at a Milwaukee Avenue theatre which showed a net profit of over \$300. New fire and gas companies of the next size, ten and fifty cents, are being built. Plans have been drawn for a new vaudeville theatre seating 1,000 on a business street in a residence neighborhood. The famous and expensive vaudeville acts which were seen at the outlying vaudeville theatres during Mr. Morris's occupancy of the American Music Hall are not seen any more, for they are not here to be taken care of by Mr. Morris as they were then. Mr. Matthews says that the practice now among the better grade of minor vaudeville theatres here is to engage one expensive headliner a week and complete the bill with popular bookings which keep the total under \$1,200 a week.

**What the people of Englewood like best** among dramas may be indicated by the fact that of all royalty plays at the Marlowe this season so far, *The Chorus Lady* has drawn the largest audience. The receipts were exceeded only by *A Stubborn Cinderella*, a musical comedy.

**The Alhambra Theatre** will be a stock theatre again for a while, beginning with *The Two Orphans* next week. The co. has been playing at the Bijou, which closes.

**Harry Spear**, for many seasons treasurer of McVicker's Theatre, will return from London, England, where he has been a successful merchant for three years in the motion picture trade, to spend the holidays with relatives here.

**Mr. Spear** is a brother of George R. Spear, president of the Essanay Film Company, and prominent in the General Film Company.

**Strongheart** for Thanksgiving week at the Marlowe was one of Manager Charles Marvin's numerous good selections for his stock season. It brought him crowded houses all the week, with all seats sold Thanksgiving evening and day. Albert Phillips made up in strength and sincerity as Strongheart what he lacked in Indian length of stature. The seriousness and dignity of the civilized savage's mind were skillfully suggested and the right prominence of this excellent part was well maintained in all scenes. Lelia Shaw was attractive and natural as Dorothy, and her costumes, particularly a white one with a large white hat and in act I, made her a vision for the women patrons. Sam Mehara, whose formerly capable acting helps make the Marlowe stock worthy, played the sophomore, Taylor, rationally and in a finished manner. Curtiss Cooksey played Billy with more than usual stock excellence, and Kathryn Marney was remarkably pleasing and attractive in the part of Maud.

**William Macdonald** and Grin Burke, two new members of the co. gave a good account as Ross and Thorn. Alice Condon made Molly unusually interesting, and Daniel Reed, who staged the play skillfully and handsomely, played Buckley in the proper, spirited, Ralph Denmore. Sidney Payne, Hattie Foley, and Thomas Colmesnil are now members of this stock.

**Frank Perley**, who used to be one of the best literary editors of a circuit then traveling, as we can prove by the number of passes we got, has been bestowing many compliments on the star, co. and production of *Gypsy Love* at the Chicago Opera House. O. J. Hall, the dramatic editor of the *Evening Journal*, published a letter Mr. Perley wrote about *Gypsy Love* and its star, containing many a fine tribute of appreciation.

**Charles Dalton**, Robert Dempster, Albert Bruning, Mary Lawton, Harry C. Brown and John Brann are in the co. supporting Frances Starr in *The Case of Becky*, at the Blackstone, beginning next week.

**The Concert**, with Leo Ditrichstein and an unusually clever and well chosen co., is closing its long run at the Blackstone, one of the best engagements of the season in all re-

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**The new Hadden Chambers play.**

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By the author of "The Tyranny of Tears."

Cast includes: Richard Bennett, Ernest Lawford, Julian Royce, A. G. Andrews, Louis Ruster, Romie Todd, Ivy Harrow.

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(Continued on page 18.)



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**THE KISS WALTZ**

With the Same Great Cast and Gorgeous Production Presented at the Casino

FOR 3 WEEKS | Marie Dressler | IN TILLIE'S NIGHTMARE

The Gamblers, played by a good co., was the attraction at the Colonial Theatre 27-2. Margaret Anglin in Green Stockings 4-9.

Thursdays was at the Lyceum 27-2. Billy B. Van 4-9.

The Cleveland Players gave a good presentation of In the Bishop's Carriage at the Cleveland Theatre 27-2. The Charity Ball 4-9.

WILLIAM CRABSON.

## LOS ANGELES.

Bessie Barriscale Appeared to Good Advantage—Sam Bernard Here for First Time.

One of the cleverest attractions of the week Nov. 20-26 was Mrs. Dot. staged and played by the Belasco Stock co. at the Belasco Theatre. Bessie Barriscale assumed the role created by Billy Burke and her acting was clean cut and decidedly fascinating. She made a decided hit and received unstinted applause at each performance. James Neill was responsible for the excellent staging and production of the entire piece and his usual scenic invention was quite elaborate and complete. An elaborate revival of The Rose of the Rancho 27-2.

The Majestic was packed every night 10-25 to see Sam Bernard in He Came from Milwaukee. This was his first appearance in this city. Coming 26, Grace Von Sandiford will all a week's engagement in The Paradise of Mahomet.

The recital by David Blapham at the Temple Auditorium 21, was more than a mere presentation of songs by a singer with a wonderful voice. It was both instructive and delightful, and the huge house was well filled. Harry M. Gilbert accompanied Mr. Blapham at the piano and his two solo numbers were enthusiastically received.

Billy Clifford in The Girl, the Man and the Game, filled a week's engagement at the Lyceum 10-25 and he and his co. have been well received by well filled houses in Old Kentucky will be seen once more 25-2.

The Ferris Hartman co. at the Grand Opera House, gave a most excellent portrayal of The Tormentor, and Percy Brown, together with Ferris Hartman, Myrtle Dinwiddie, and Edna Martin shared honors.

The Burbank was crowded 10-25 to witness the second week of The Chorus Lady. Florence Stone, who was engaged especially for the title role, scored a broad success as Patricia O'Brien. The rest of the co. contributed their usual

heartily and co-operative assistance. Max Figman, together with Florence Stone and the Burbank Stock co., will play Hayden Talbot's new comedy The Little Joker 26-2.

The Theatrical Managers' Association will hold their Annual Benefit at the Temple Auditorium, afternoon of Dec. 8. Cecil Lean and Florence Holbrook in Bright Eyes, appeared at the Mason 27-2.

DON W. CARLTON.

## WASHINGTON.

The Pink Lady, The Opera Ball, Rock of Ages, and Other Offerings—Notes of the Theatres.

WASHINGTON, Dec. 5.—Interest is centered about the new National Theatre, where the advance sale is enormous, to witness the first Washington presentation of The Pink Lady. A capacity audience enthusiastically greeted the opening performance.

A change in the booking at the Belasco Theatre brings in place of Marie Cahill in The Opera Ball, Reginald Le Koven's latest light operetta work, The Wedding Trip, which the composer classified as "opera bouffe," book by Fred. de Grease and Harry B. Smith, that was received with extended favor. Next week, Henrietta Crossman.

The Man from Mexico, in a musical setting by George V. Hobart and H. A. du Rocher, under the title Over the River, presents this week at the Columbia Theatre, the favorite eccentric comedian, Eddie Fox, in one of the best fun-making characterizations of his amusing career. The production, under the management of Charles Dillingham and F. Kieffeld, Jr., provides an unusually clever entertainment. Next week, Nat C. Goodwin in The Captain.

A notable musical event was the concert given last Tuesday afternoon at the National Theatre by the Philharmonic Society of New York. Managers Howland and Clifford have in Edward E. Rosen's Rock of Ages, which opens strongly at the Academy of Music, a drama of great strength and parity. Jennie Arnold (Mrs. Edward E. Rosen) as the Reverend Bethel Martin heads a most capable co. Next week, Ten Nights in a Barroom.

A big and interesting bill at Chase's that again continues the capacity attendance at this popular vaudeville house, presents Paul Armstrong's comedy drama of life's undercurrent, A Romance of the Underworld.

A Romance of the Underworld, headed by Rosabel Morrison presents the play in three scenes. Isabel De Armand and Frank Carter in Bright Bits; J. C. Nugent and co. in The Bomber; the Melody-Monarchs Quartette, Messrs. Kaufman, Barnhart, O'Donnell, and Shilser; Johnny Johnston, the vocal soloist, in his act, The Post and Passport, and the eccentric topsy-turvy dancer, Louis Stone.

Betty, the starring vehicle of Grace La Rue, presented last week at the Belasco, is the H. Kellett Chambers three-act comedy of New York Widow, played for a short season in New York by Grace Williams. It is now embellished by fifteen musical numbers by Will B. and Alexander Johnston.

Rose Ophelia did not appear here in support of Miss Ferguson during the engagement of The First Lady of the Land, and her role of Lady Angela Merry was played here by Florence Henny. There is a story within a story, which is no divulged. Miss Ophelia, who was here during the forty part of the week, explained the surrendering of her part in the play to her that Henry B. Harris had written, in which he stated "that it was not advisable for her to open with the play in New York."

The President and Mrs. Taft entertained Helen Taft and a number of her friends, who are spending a vacation period visiting at the White House, at a double box party at the New National Theatre Friday night.

The Imperial Theatre vaudeville for the current week presents Frank Howland and co. in The Suffragette, Barnes and Robinson, the Gledons, Grace Leonard, W. E. Whittle, Murray and Franklin, and Binkley's Dog and Monkey Circus.

The Casino offering is Dick Farnum and Kathryn Delmar in The Book and the Prima Donna, Lavelle and Fay, Brandon and Taylor, Mattie Lockett, and the Lazzari Brothers.

Henri Gressett, here a week ago with the Service attraction, The Girl of the Golden West, is now concerned with the Works and Lazzari forces.

A strong vaudeville bill at the leading picture house: The Cosmos introduces Carter, Taylor and co., Harry Artrim, the Four Sisters, the Martinis, Hissaid and Selmer, and Jim Lennie, the Politician.

JOHN T. WARD.

## SAN FRANCISCO.

Ross Melville's Farewell Tour—New Amusement Company Incorporated.

Montgomery and Stone did such big business Nov. 20-22 at the Columbia that it was necessary to hold extra matinees. Robert Hilliard will be the next offering in A Fool There Was.

The Cort did much better than was expected with the Lombardi Opera co. 20-22, and 23 found Mother nicely presented; the next featured Katha Fritman, Maren Morrison, Jewel Power, Paul Kelly, Bert Ferrer, Robert M. Leary, Justine Cutting, Frederic Hart, George H. Leary, Neil Moran, and John Dunton.

Ross Melville at the Savoy, as welcome as ever, pleased a big audience 23, and will continue to draw for the week. This is her first week tour. Checkers is the next attraction billed.

The Alcazar Stock has ceased performances until the new house is finished downtown. In the meantime Harris and Ackerman have taken the house, and will run Kienmaser pictures of the Coronation of King George.

The Paris Opera co. is at the Valencia at popular prices.

The Orpheum is heading Tom Hawn, while the Empress is featuring Swat Millman. The Orpheum is advertising Ada Noor's early season.

Tim Sullivan, of New York, with his partner, John Conditine, are touring the Coast, looking over their properties.

The San Francisco Managers' Association gave a successful benefit at the Columbia, and the Blapham arrived in town the very day of the performance, and was kind enough to lend his aid.

Articles of Incorporation were filed \$1 for the Pacific Coast Amusement Co.; capital, \$50,000. H. L. Leavitt, Leo Himmelsheim, H. G. W. McFarland, C. W. Hanks, and James J. Leonard are the incorporators. A. T. BARNETT.

**PHILADELPHIA.**  
Big Business Thanksgiving Week—Agitation for a Play Censorship.

PHILADELPHIA, Dec. 5.—Thanksgiving week meant a big business for all local theatres. Grace George in Just to Get Married was the only change of bill last week downtown. This week Sothers and Mariows are appearing under the management of the Shuberts at the Lyric in Shakespearean repertory. Manager Blumberg reports a heavy advance sale. These stars will remain in Philadelphia two weeks. Frank Heller in The Scarecrow is the new attraction at the Walnut. The only other change at any of the downtown theatres is the return of The Fortune Hunter at the Garrick.

The Round Up has been continued another week at the Forrest, and Lulu Glaser is in her final week in Miss Dodelsack at the Chestnut Street Opera House. Charlotte Walker in The Trail of the Lonesome Pine is having a successful run at the South Broad, and the play is being talked of all over the city. Grace George is in her second week at the Adelphi in Just to Get Married.

To-night the New York Metropolitan Opera co. gave a splendid production of Parsifal here with a wonderful cast of singers that included Fremstad, Allen, Fornia, Matfield, Burrian, Amato, Witherspoon, Gortis, Hinchaw, and others. Alfred Herts conducted. It was a capacity house, for Wagner is very popular in Philadelphia.

This fact was strongly indicated last Saturday night, when the Academy of Music held a large audience in honor of the annual Wagnerian Concert of the Philadelphia Orchestra. This musical aggregation has had a very successful season so far, and is receiving numerous invitations to play outside of this city.

The agitation for play censorship has reached this city, and last week, speaking before the Civic Club, Mrs. Otis Skinner declared that the "Matinee Girls" prevented the "unlift" of the drama. She said that these girls set the standard of plays, and the managers are too wise not to keep rigidly to it. In a spirit of commercialism they permit no play which the girls would not like, she said. The trouble is

that the "matinee girl" idolizes the actor regardless of the play.

The movement to establish a local branch of the Drama League is gradually gaining headway, and a meeting to organize an Eastern branch will be held Dec. 9 in the South Broad.

Sag Harbor was revived last week by the Orpheum Players at the Chestnut. The cast was augmented by the addition of Arthur Behrman, erstwhile leading man of the Blaney-Spencer co. Other members of the cast, all of whom contributed to the artistic production of the play are William Ingersoll, Wilmer Walter, Carolyn Bates, and Franke Frankeola. Clyde Fitch's comedy, The Climbers, is the present attraction.

Three Twines pleased the patrons of the Grand, who completely filled the vast auditorium to witness this play made famous by Benjie McCoy. The cast was very good, and the chorus sang and danced well. The staging was very effective. Thomas Whiffen was the star, and Mayme Gehrus was very graceful.

George Drury Hart is the new leading man at the American. He was for a time leading man for Ross Ophelia, and has been prominently identified with the Frohman and Shubert organizations. A Child of the Regiment was last week's bill at this theatre.

Keith's Thanksgiving bill was rich in humor and contained a number of very clever sketches. Mabel Hite was a hit in Twenty Minutes' Foolishness, while Billie Reeves and co. drew the laughs in a new sketch, A Night in an English Music Hall. Hilda Hawthorne was a newcomer who made a hit by her superb skill as a ventriloquist.

J. SOLIS COHRN, JR.

## CLEVELAND.

Record-Breaking Business at All Houses During Holiday Week.

At the Euclid Avenue Opera House Elefeld's Pollen held forth Nov. 27-3, and was presented by an excellent co., containing such funmakers as Bert Williams and Benjie McCoy. The place was beautifully staged and costumed. The Girl in the Taxi 4-9.



## IN BOSTON'S THEATRES

### John Craig Produces a New Play—Notable Dinners Last Week—The Mayor Censoring Again—Benton's Chat.

(Special to The Mirror.)

Boston, Dec. 4.—Again it is John Craig who gives Boston the chief dramatic novelty of the week, by presenting a serious play of importance for the first time on any stage. The work is *The Woodman*, which was written by Robert Stoddard, a brilliant newspaperman of New York, who has become perfectly familiar with the forests of northern Maine, so that his pen picture is faithful and effective. This was the last from the Castle Square stock co.:

Deena Strong ..... John Craig  
Lillian Mason ..... Robert Middleman  
Benjamin Mason ..... George Russell  
Francis Blake ..... Walter Palmer  
John Raymond ..... Louis Palmer  
Dora Carville ..... Al. Roberts  
Jacqueline Fontaine ..... Morgan Wallace  
John Hinton ..... A. L. Hickey  
Calix Axtell ..... A. B. Clark  
Rene Hartwell ..... Mabel Montgomery  
Caroline Westcott ..... Mabel Colquhoun  
Marie ..... Maud Richmond  
Ellen Blake ..... Mary Young

The play tells a story of the present time and all the scenes are played at or near a rough logging and hunting camp in the north woods of Maine near the Canada line. The hero, Deena Strong, is an expert guide whose manners and emotions are more than what might be expected from one who has lived so long in the primitive life of the woods. Deena is the city girl, falls in love with him, but she is turned away by Lillian Mason, who seeks to discredit the woodman both as guide and as a honorable man. By a trick he discharges the mark which guides strong through the woods and she is accepted by Lillian. The action of the situation Deena realizes her love for Strong. A searching party led by Lillian appears, and Deena is thrown on Strong's motives, and over Deena doubts him. The main brings an explanation from the woodman, and the play is a combination of a combination of a play like this. Mary Young is a sympathetic and pleasing heroine, and all the others in the cast contribute to making the piece a success. The play is presented with good results, and the production of the primitive forest scene is the interest of the plot, the best being the sight on the high plateau in the third act.

Another change in attraction was made at the Plymouth by which Madame Simons, the French actress, was brought to Boston for a fortnight, appearing in *The Wraith*.

Charles Cherry is a new star for Bostonians, but he is an old favorite at the Boston House where he has played for the past few years. He has now been brought to the city for a new production. This is the first time that Daniel Freeman has brought dramatic attraction to Boston since his *Levee* on Broadway. The second week of the season at the Back Bay Opera House, with Madame Serravallo, with Henry Dattin remaining over in Boston as a visitor. There are double features of interest this week in the premiere of *Thais* here, and the musical night of *Anna Karenina* in Town. In *Thais*, and *Anna* and *Delilah* all go to the top.

Miss Jane continues to pack the Colonial to the city with *The Blue Princess* for the last week of the engagement. The *Pink Lady* is to follow.

Another attraction that is in its final week of a season engagement is *The House of the Dead* at the Theatre. In this case the co. will be given a fortnight vacation after closing the engagement here before resuming the tour of New England cities at Portland.

There is no attraction anywhere near to follow *Everywoman* at the Majestic, and none is necessary for the interest in the production continues.

The same story of tremendously large audiences at the special matinees and equal prosperity for the nights continues at the Shubert, but the last extension of the stay of *The Bird* has been provided for, and when Southern and Marlow come in a fortnight the bird will fly.

Another attraction in its last fortnight is *Ben Hur* at the Boston. A couple of changes are made in cast this week. Edwin Booth taking *Memoirs* and *Adelaide* Newark. The dramatic effectiveness is increased by the changes.

Get-Rich-Quick Wallingford is well started on its eleventh week at the Park, with the same sort of patronage that has been ruling for the past three months.

The *House*, also, seems to have permanent tenants in Mutt and Jeff, for the "House All Sold Out" sign has been resurrected and put to work in a fashion never known before.

The Grand Opera House has for the week *Woman Against Woman*, with the leading characters played by Chester de Vonde and Grace Van Acker.

Frederic Franklin leads the vaudeville bill at Keith's this week, and others there are Sidney Drew, Lionel Barrymore, the Blinn City Four, the Flying Martins, Nones, Al. Carleton, the Windsor Trio, the Okura Japs, and Hastings and Wilson.

The Fadedettes, the women's orchestra, which is a Boston institution, but has not been seen here in some years, leads the bill at the National, with the Rev. Rex Guette, John Nef and Carleton, and Mrs. Maymott Hill and Hannon, the Creighton Brothers, and Victoria and Georgia.

The burlesques at the Gaiety for the week are *Halifax* and *Curly's* co. in *Painting the Town*.

At the Howard Athenaeum the house olio is headed by the Kresno Sisters, Hickey and Nelson, and Hodges and Lanchester, while the *Wonders* and *Wonders* in the Merry Burlesques, headed by Richy Craig.

South End, with Alcie Aykroyd and Annie Morecraft as the leaders.

At Loew's other house, the Orpheum, theatre-Christmas activity has started with a change of bill made in the middle of the week.

Austin and Stone's has double vaudeville bills to rival its convention of 1st women. The features are Tony Walters, Robert, Wood and Wood, Ida Campbell, Cassie French, Devono Fritz, and Lolotte.

This is the last week of the presentation of the Kinsmen's views of the coronation, which have been extended repeatedly at Tremont Temple since the summer.

There was one feature of the Thanksgiving Day in Boston that all the actors in town talked about, and that was the dinner given by Miss Jane and her mother after the performance of *The Blue Princess* at the Colonial.

The slim Princess at the Colonial. The stage was cleared and great tables were spread until there was room for 150 guests, and all the members of the co. and the attaches of the house sat down to a big turkey dinner. As soon as the other houses closed the leading players came over to join the dinner, including the lovely stars of the Boston House, the Grand Opera House, and the Colonial.

At the Plymouth, the Pomander Walk on, on the stage, and there were souvenirs in the shape of plates, bearing the autographs of the players. Two co. had special dinners at the Leinster, the Mutt and Jeff from the Globe, and the Girl of the Burtons from the Grand Opera House.

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Fadden's Plate, allied a prosperous week at the Avenue 25-2. An elaborate revival of *Camille* will be given next week.

At the Walnut Street, The Isle of Smiles drew well for some period. Louise Dunbar and John Milton will offer *The Light Eternal* 8-9.

At B. F. Keith's, large houses ruled for a week with *Simon De Herri*, Gus Edwards, Nelson Davis, Gerard Griggs, and co. Gordon and Marx and Willa Holt Walsfield.

Hopkins in vaudeville, also had a good week with the Stantons, Coy de Tricky, the Altis Brothers, the Webster Trio and Miss Devlin and co.

The offerings at the burlesque houses, week 25-2, were *The Politics of the Day*, with *The Girl in Blue* at the New Buckingham and *The Love Makers* with Sam Hove, featured at the Gaiety.

## BROOKLYN AMUSEMENTS

### Mrs. Fiske Again Visits Brooklyn—Leslie Carter and Ethel Milton Popular Here—Good Business at All Houses During Thanksgiving Week.

One of the greatest of American actresses, Mrs. Fiske, whose visits to Brooklyn are much fewer than her admirers, appeared last week at the Broadway Theatre in *Mrs. Humphreys' Lesson* and charmed the large audience with her art. She brought with her, too, an excellent company, several of whom scored individual hits.

Dr. De Luxe was the attraction at the Montague last week and was approved. Excuse Me was presented for the first time in Brooklyn last week, when it drew large crowds to the Shubert Theatre.

Louise Gunning, whose popularity in this borough is pronounced, returned last week and held the stage at the Majestic Theatre in *The Italian Princess*. Miss Gunning was accorded a hearty welcome.

An excellent performance of *The Chorus Lady* was given by the Gotham Theatre Stock company last week, largely due to the hard work of the popular stage director, Addison M. Pitt. Leslie Carter as Patricia O'Brien gave one of the best performances of this part ever seen in stock, and that it was appreciated was evident by the amount of applause she received. Evelyn Watson as Nora handled her part in her usual painstaking manner and also won the approval of the audience. Will D. O'Brien gave a fine account of himself as Dick Crawford. Victor Browne handled the role of Dan Mallory in anything but a satisfactory manner. Kate Woods Fiske as Mrs. O'Brien and James Lyrio MacCurdy as Patrick O'Brien gave a clever performance of their respective roles and won instant favor. This week the Gotham Stock company will be seen in *A Gentleman from Mississippi*.

Lovers' Lane drew large audiences to Payton's Lee Avenue Theatre, where it was presented by the Corus Payton Stock company. Glad Payton as the Rev. Tom Singleton gave a consistent and convincing performance in the character of Mary Larkin was seen to good advantage. The big hit of the week was made by Ethel Milton, who played the role of Simplicity Johnson splendidly. Miss Milton by her clever acting made the part stand out prominently, and probably has had more parts that gave her more opportunities than any that better suited her capabilities. Grace Fox as Molly Mealy played the part to perfection. Her make-up was fine. A warm welcome was accorded Arthur Jarrett, the new juvenile star, who made a most excellent impression in the character of Herbert Woodbridge. His enunciation was clear and distinct, while his acting was natural and forceful. The balance of the company did well. This week the attraction will be *Chimney Padden*.

Grooved houses was the rule all last week at the Amphion Theatre, where the stock company, headed by Louis Lema Hall and Minna Phillips, presented *Salome* Jane. Miss Phillips, a favorite in the Eastern District, appeared in the role of Salome Jane and won admiration from the beginning as did Louis Lema Hall. The play was seen in the part of *The Man*. Hall's character called for a display of strength, for which he was well fitted. Charles J. Harris, another popular member of the Amphion company, impersonated Colonel Starbottle and made an excellent impression. John H. Dillon made an interesting *Rufus Waters*. George Selman, played *Marbury*, the gambler, who swayed, close-cut gambler in every move, and his reading of the excellent lines allotted to him was a delight. Josephine Fox as Liza Heath gave a most satisfactory performance and won several curtain calls. His children in the cast, impersonated by Hines and Constantine Robinson were well liked. Burton was enthusiastic applause. This week, *Cameo Kirby*.

It has been rumored that the stock company at the Amphion would soon disband, but Mr. Hall says that they have encouragement enough to warrant them continuing through the season. A Gentleman from Mississippi was presented last week at the Crescent Theatre to an audience which was probably one of the largest this season, the house being sold out at every performance. The part of the Senator was taken care of by Charles W. Schofield, while George Allison was the correspondent, and both did excellent work. Leah Winslow was excellent as Hone Georgia Langston. Mathilda Danson played the sprightly man-hunting widow to perfection, while leaders Martin was pleasantly placed as Amelia Butterworth. Arthur Buchanan was exceedingly good as the Senator from Pennsylvania, while William H. Tucker as the Senator from Mississippi completed the impressive of crooked politicians. This week, *The Blacked Band*.

The Ensign, a play of the United States Navy, was the attraction at the Lyceum Theatre last week, where it was presented in a most creditable manner by the Lyceum Stock company. Harold Claremont played Ensign Ben Baird in a most praiseworthy manner and won instant favor. Miss Morley as Alice Greer was excellent and rendered a fine performance. Stanley as Little May gave a clever hit of acting and was the hit of the performance.

The attractions at the various burlesque houses last week were: *Star*, *The Merry Whirl*, *Casino*, *Sam Rice*, *Mantra*, *The Pacemakers*, *Gaiety*, *Honeycomb*, *Gipsy*.

Princesses Halsey, the gayest dancer, headed the *Blackhead* Theatre's new programme last week. The reception given to Tim McVahan and *Devine* Chanellie was a royal one. Lillian Cliff was generously welcomed in his songs, comedy and dances. York and Adams were clever with songs and told some new jokes. Others on the

Manager James B. Camp, he of the big amusement ventures, was master of ceremonies at the recent big banquet given by the Shuberts at the Seelbach. An elaborate vaudeville programme was a feature of the occasion, and "genial Jim" started a stage-manager.

The good ladies of Louisville are promoting an organization to foster the encouragement of the presentation of good plays here and to oppose those which in their opinion should not be encouraged.

The Louisville Press Club has been launched upon what will doubtless be a career of usefulness. The charter membership is a large one. The Hon. Henry Watterson, "Marce Henry," of "The Courier Journal," was unanimously elected as the first president of the new organization. CHARLES D. CLARK.

bill were Will Rogers, the Sutcliffe Troupe of acrobats, Hilbert and Warren, the Amoro Sisters, and the Savoy Trio.

Carrie De Mar, in an act containing many new features, headed the bill at the Greenpoint last week. The little comedienne had a number of new and catchy songs and won instant favor. Homer B. Mason and Marguerite Kessler in their sketch, *In and Out*, were well received.

Frederick Hawley and company returned to the local burlesque in *The Bandit* and need no comment, this act always having been a favorite in Greenpoint. Others on the bill included Clifford and Burke, Pandemonium Sisters, Johnny Johnston, Weston, Fields and Carroll, and Maxine and Bobby.

Lillian Russell headed an excellent bill at the Orpheum last week. Her programme of songs was composed of old favorites with which she has scored success in the past.

Ever alert for something new, Percy Williams has secured a tabloid version of *Sammy Morris*'s powerful play *The Kings and Queens*, the original of which has been played successfully throughout the country for the past few years. It has been condensed into one act for vaudeville, that will soon appear at Mr. Williams's Brooklyn theatre. For the vaudeville presentation of *The Kings and Queens*, a cast of ten people are employed. A carload of scenery is necessary for the production of the forest scene and a special crew of stage mechanics is carried. CHARLES J. RUPPEL.

## ON CHICAGO STAGES

(Continued from page 14.)

The Blackstone comes from the exceedingly comfortable, wide armchair and it is not unreasonable to expect that the select theatre of the future will have such orchestra chairs, showing that fewer seats and real comfort will help make a larger aggregate sum for the season's receipts.

The Globe Theatre, where Mutt and Jeff ran several weeks, is dark for three weeks, because this week.

Samuel Leiber, who has been playing Alexander Carr's part in *Tomlitzky*, will play *Liquid* in the second Louisiana Lou co.

Victor Moore is to be the best attraction at the Cort. He is a new play, *Shorelands*, by Owen Davis. The Master of the House in which Julius Stener and an excellent co. have been playing for several weeks at the Cort, is to be seen in New York.

Maude Lillian Herli has been engaged to appear at the American Music Hall in the new feature, *Walter McDougall*, who has been touring in *The Devil, the Servant and the Man*, has gone to Seattle to be leading man in the *Lola* stock at the Lola Theatre for Alexander Panagiotis.

Victor Goddard, formerly on the staff of a downtown theatre, has become the manager of the new vaudeville theatre at Evanston.

Al. Zimmerman, who was on route with Knox Wilson in his vaudeville act, was taken ill at Cincinnati from jabbing a toothpick into his gum. He had to return to Chicago, where he improved after medical aid.

Modest Susanne, at the Colonial with Salie Fisher, was at least a surprise in beauty of production. The well-known comedy on which it is based furnished numerous entertaining scenes, and some that were rare. Miss Fisher was well-liked and the production prospered in the reviews, with proper attention to the apparently worthy effort to avoid the more sordid suggestions of the original play. The music was graceful and original, with an unusually interesting waltz song which Miss Fisher sang in her own fine way with great success. She looked as in her usual, and in her little sliding way traversed the stage through one or two pedestrian scenes charmingly. A large audience Monday night enthusiastically applauded her. Acting honors were given in the reviews to Kathryn Osterman, who delighted everybody with her excellent portrayal of the good, kind-hearted wife.

It was a particularly bright and agreeable reminder in the midst of characters and actions of a very different sort. Stanley Ford was a large prepossessing Baron Dauvray, and Laurence Wheat smart and interesting in the Carter De Haven part of the son. Arthur Stanford made a prepossessing figure of the lieutenant and sang well, and Ernest Torrance was a rather odd but effective professor. Max Freeman caused the part of the waiter to stand out with unusual completeness, and John L. Kerney did well in the role of Fomeral. Helen Heston, Charlotte Leslay, Maud Karp, Mrs. Welch and others completed the co. The chorus, both men and women, was handsomely employed. The Moulin Rouge ballroom setting was a brilliant achievement in scenery.

Everywhere, with a good co. added further dramatic interest to the Majestic bill last week. With Mr. Thompson's list it crowded vaudeville turns to a minimum. Margaret Greene ingratiated herself as *Everywife*. Gertrude Dunlap was a bright Squabina, Mollie Campion sufficiently impressive as Jealousy. Edna Ross a pretty and sincere *Flaniness*. Albert Parker a good *Everyhusband*. Fred Montague played *Rhyme* unusually well, and the real drunkard by Law Virden as *Drink* was rather more creditable and rational than the exaggerated impersonation in another production. J. Coillville as *Beaman* and *Mart* *Woods* as *Nobles* were acceptable, but could have been stronger.

OTIS COLEBURN.

## DENVER.

### William Mong Appeared to Fine Advantage—Sam Bernard Always Welcomes.

William V. Mong gave a splendid performance at John Oltorf's in *The House Next Door* Nov. 26 at the Tabor Grand. The big play is that we could not have had this big play and capable actor for a longer stay. Perhaps the most distinguished play has been announced. The advance sale has been enormous. The distinguished play has received enormous praise from press and public. Sam Bernard in *He Came from the East* has been successful in the fascinating play *A Fool There Was*, at the Broadway 27-2. It is to be hoped he may soon visit Denver again. Anna Held in *Miss Innocence* 4-10.

A strong bill, including the Denver girl, Pauline Perry-Austin in *Love*. A Romance of the Underworld, from pen of Paul Armstrong; the balance of bill: International Polo Woods, Avon Comedy Four, Three Hickey Brothers, Los Dumbrells. At the Orpheum 27-2.

## LOUISVILLE.

### The Country Boy and Seven Days Repeated Former Successes—Items of Interest.

Henry B. Harris's co. presented *The Country Boy* at Macaulay's, opening nights of week Nov. 27, drawing excellent houses. The play was new here and repeated the success it has met with elsewhere. *Seven Days* also new, opened at the Thanksgiving matinee and finished the week; Co. and business good. The Old Homestead 4 for a week, then Henry Miller in *The Harve* and Edith Tallaferra in *Rebecca of Sunnybrook Farm*. The child pianist, Peppie Arriola, will give a recital afternoon 5.

George Demaris in *The Heart Breakers*, was the offering at the Shubert Theatre 25-2. Repetition large. Henry Woodruff in *The Prince of Tonight*, comes 7-8 and will be followed by the dramatic spectacle, *Everywoman*.

The time honored and always welcomed Me-



# AMUSEMENTS THE COUNTRY OVER

## ALABAMA.

**MOBILE.—THEATRE:** Excuse Me Nov. 24; excellent co.; good business. Seven Days 30 drew well. The Girl in the Taxi 2 pleased. LYRIC: Mutt and Jeff 24, 25; good co.; large business. The Great Baker, hypnotist, 27-30 pleased good business.

**MONTGOMERY.—GRAND:** Excuse Me Nov. 22 pleased large house. When We Were Twenty-one 24; satisfactory; fair house. Man on the Box 25; small business. White Sister 26, Seven Days 29. Girl in the Taxi 30. Alias Jimmy Valentine 1.

**ANNISTON.—NEW NOBLE:** Thomas Jefferson Nov. 15 pleased two large houses. Rebecca of Sunnybrook Farm 30; well-pleased; packed house. Stampede 22 pleased small house. Girl in the Taxi 27. Coburn's Minstrels 29.

**SELMA.—ACADEMY:** Nat. O. Goodwin Nov. 23; moderate business. White Sister 27 to poor business on account of a severe rain. TUSCALOOSA.—AUDITORIUM: Girl in the Taxi Nov. 28; moderate satisfaction; good business.

## ARIZONA.

**TUCSON.—OPERA HOUSE:** Travelling Salesman Nov. 25. Grace Aylsworth in The Chorus Lady 27.

**BISBEE.—ORPHEUM:** Travelling Salesman Nov. 26. A Wife Wanted 27. Chorus Lady 28.

## ARKANSAS.

**LITTLE ROCK.—KEMPNER:** Thomas Jefferson in Rip Van Winkle Nov. 30, 31 pleased excellent business. Newweds 22; enjoyed by big house. Field's Minstrels 23; S. B. O. sign out before 7 p.m. Madame Sherry 24, 25, 26, 27, 28, 29, 30, 31; packed house. The Chocolate Soldier 29, 30, 31. John Larkin in Royal Rains 1. ITEM: Manager Francis Meyers arraigned by police 24 for selling standing room for performance of Field's Minstrels 25.

**TEXARKANA.—GRAND:** The Gambler Nov. 20; most pleasing performance; large business. Al. G. Field's Minstrels 21; an improvement over previous seasons; packed house. The Third Degree 22; two performances; large audiences. Thomas Jefferson in Rip Van Winkle 23; two performances; well filled houses. Lion and Mouse 25; good business. Sweetest Girl in Dixie 30. The Chocolate Soldier 1. Emery Musical Comedy co. 4-6.

**FINE BLUFF.—ELKS:** The Newly Weds Nov. 20; good co. and business. Madame Sherry 22 pleased small business. Thomas Jefferson in Rip Van Winkle 23; fair; light business. Al. G. Field's Minstrel 24; one performance; capacity. The Third Degree 25; fair audience; deserved better; good co.

**FORT SMITH.—NEW THEATRE:** New Stock co. Nov. 20-22 in Bachelors; pleased. The Newweds 23; good performance and house. GRAND: The New Theatre Stock co. 20-23 in Girls; close with performance 2.

**HOT SPRINGS.—AUDITORIUM:** Field's Minstrels Nov. 22; good house. Madame Sherry 23 pleased good business. Chocolate Soldier 25 excellent; big business.

## CALIFORNIA.

**SAN BERNARDINO.—OPERA HOUSE** (Mrs. Martha L. Kiplinger): Flower of the Ranch 9 pleased fair business. 101 Ranch 10; good business. Broadway Musical Comedy co. 12, 14. Missouri Girl 16 pleased good house. Travelling Salesman 21. Seven Days 22. Chorus Lady 23. ITEM: National Orange Show Feb. 19-24, 1912.

**SAN JOSE.—VICTORY:** Grace Van Sturford in The Paradise of Mahomet Nov. 20; delightful production to fair house. Cecil Lean and Florence Holbrook in Bright Eyes 23; excellent co.; poor house. THEATRE JOSE: 20. Nedmond co. in British Secret Service 20-26; splendid scenic production; pleased good audiences.

**OAKLAND.—MACDONOUGH:** Bright Eyes Nov. 20-22 pleased fair attendance. Rose Melville in His Honors 23-25; performance and attendance satisfactory. 26; Lombard Grand Opera co. 27-29. LIBERTY: Bishop's Players presented Barriers Burned Away 20-26; co. very capable; business exceptionally good.

## CONNECTICUT.

**NORWICH.—POLI'S:** A Stranger in a Strange Land Nov. 27-28 pleased good business. White Sister 29. ITEM: Manager J. W. Rusk has been succeeded by Mat Saunders, who comes here from Poli's Wilkes-Barre house. Both Mr. and Mrs. Rusk will be much missed here.

**WATERBURY.—POLI'S:** Beauty Spot Nov. 23 pleased fair house. Robert Edison in The Arab 24 pleased large house. He and She 25; one of season's best offerings. 27. Whitaker's Place 27 pleased fair business. Charles Cherry in Seven Sisters 20 pleased small house.

**NEW HAVEN.—HYPERION:** Margaret Hineton in Kindling Nov. 30-2; good co. Edith Wynne Mathison in The Pinner 4-6 opened well. GRAND: Billie Burke in The Runaway 7. POLI'S: Old Times' week 27-2; good attractions; house suitably decorated.

**STAMFORD.—ALHAMBRA:** The Lewis J. Cody Stock co. Nov. 27-3 presented At Yale to good business. Mr. Cody, Miss Duke, James Devine and Addie Dolan all proved to be royal entertainers.

**NEW BRITAIN.—RUSSWIN LYORUM:** Robert Edison in The Arab Nov. 27; fair business. Charles Cherry in The Seven Sisters 29; two crowded houses; production worthy of highest praise.

**WILLIAMSTIC.—LOOMER:** Paid in Full Nov. 25; excellent co.; pleased fair business. Daydell Minstrel Minstrels 27, 28.

**WINSTED.—OPERA HOUSE:** The Beauty Spot Nov. 25 pleased small audience.

## FLORIDA.

**JACKSONVILLE.—DUVAL:** Bohemian Girl Nov. 21, 22 pleased fair business. Alias Jimmy Valentine 24, 25; good co.; fair business. Chorus Lady 26, 27; very poor co. to poor business. The Hussy 30. Nat Goodwin West 10. Fritz Reiter 11. Daniel Boone 12. Country Boy 23. Naughty Marietta 30, 31. MAJESTIC: Man and Stewart, Kane, Crawford and Capman, Herman and Rice. Two Bittern 19-21 pleased fair business. ORPHEUM: Hyla Alem. C. Arthur, Watkins and Williams Sisters. Wilson and Doyle. Kara Carmen Troupe 19-23 pleased good business. Mercedes and Stanton. Lohse and Sterling. Colina and Barbara. Laura Howe 26-2. ITEM: Sid O'Leary, G. K. Hollister, G. K. Hollister, Mrs. G. K. Hollister, were ordered to New York and will at once proceed to Egypt and the Holy Land for special work. This co. had been in fact for several years and the parting from those remaining was not without regret. New members will be added to the co. here.

**LEESBURG.—OPERA HOUSE:** Mable Paige and popular players The First Trail Nov. 29 pleased good house. UNDER GAN: VAS: Spahr's Shows 24-3; one performance; full capacity. ITEM: Bright prospects for season.

## GEORGIA.

**ALBANY.—RAWLINS:** Girl in the Taxi Nov. 11; capacity; good co. White Sister 19 pleased fair audience. Chorus Lady 18; good business; poor co. Miss Nobody from Starland 21; S. B. O. delighted; splendid co.; numerous encores. Man on the Box 20 pleased good attendance. The Hussy 24; good co.; fair audience. Nat Goodwin 25; capacity; fair co.

**SAVANNAH.—THEATRE:** Miss Nobody from Starland Nov. 27 fairly pleased big business. Nat. G. Goodwin 28-3 in The Captain and When We Were Twenty-one to large audiences. LIBERTY: At the Mercy of Tibertus 27-2; good co.; excellent business.

**MACON.—GRAND:** Miss Nobody from Starland Nov. 18 pleased big business. Coburn's Minstrels 20; fair house. Hussy 23 pleased small house. Bohemian Girl 23. White Sister 24. Nat Goodwin in The Captain 27. Alias Jimmy Valentine 30.

**MILLEDGEVILLE.—GRAND:** Frederick the Great Nov. 17 pleased poor business. White Sister 20; very good; fair business. Coburn's Minstrels 21 pleased good house. Country Boy 24 pleased poor house. Firing Line 2. Kentucky Belle 3.

**ATHENS.—COLONIAL:** Coburn Minstrels Nov. 24; fair business. Miss Nobody from Starland 25; good performance to capacity house.

## IDAHO.

**NAMPA.—OPERA HOUSE:** Sheehan English Opera co. in The Love Tales of Hoffman Nov. 24; excellent co.; pleased packed house. Max Dill in The Rich Mr. Hornheimer 26; best house in uproot from start to finish; one scenery; fair business.

**BOISE CITY.—PINNEY:** Sheehan Opera co. Nov. 22-25; good attraction; pleased big house. ITEM: The Orpheum and picture houses all doing well. Your "Uncle" Jimmy was laid up 19; first time in many years; all O. K. now.

## ILLINOIS.

**OAK PARK.—WARRINGTON:** Grace Harward Associate Players in The Chorus Lady Nov. 27-3 pleased capacity. The Patricia O'Brien of Grace Harward was the star of the part demands, and Delle Davis's Nora Dingle as Dan Mallory of Chester Wallace was suave and convincing. Lew Wallace as Patrick O'Brien and Rose Watson as Mrs. O'Brien were excellent character work. Balance of co. up to customary high standard. Servant in the house 4-6.

**AURORA.—GRAND:** Chorus Lady Nov. 24; good co. and business. Gertrude Elliott in The Rebellion 25; excellent co. big business; delighted. Vera Michelena in Alma, Where Do You Live? 26; good co. and business. Louis Mann in Breviating a Husband 27; very good co. and business; pleased immensely. Camille 30. Brewster's Millions 3. Baby Mine 5.

**PEORIA.—THEATRE:** The Girl I Love Nov. 22; good business; pleased. Polly of the Circus 23-25; one business; excellent co. A Small Town Girl 26; fair; business good. The Girl of all through. Reelish Forster in A Kentucky Romance 28, 29; strong drama; pleased.

**MORRISON.—AUDITORIUM:** Flora De Voss Stock co. Nov. 20-23; very good co.; light business; deserved better. Flat Top Patrons. Price of Silence. Last Round Up. Queen of Queens. Land That God Forgot. and Midnight in New York.

**QUINCY.—EMPIRE:** The Monte Carlo Girls Nov. 24; big business; fair co. Cowboy and the Thief 25; good business and satisfaction.

**ELGIN.—GRAND:** Alma, Where Do You Live? 27 canceled. STAR: Sherman Stock co. Nov. 27 in Thelma; excellent returns.

**PRINCETON.—APOLLO:** With Edged Tools Nov. 27 delighted fair house; very capable co.; deserved much larger house.

**TAYLORVILLE.—ELKS:** Polly of the Circus Nov. 20 delighted good house. Lyman Trine 2. Madame Sherry 11.

**STREATOR.—FLUME OPERA HOUSE:** Gertrude Elliott in Rebellion Nov. 23; capacity.

**DIXON.—OPERA HOUSE:** With Edged Tools Nov. 25; good co. and business.

**STERLING.—ACADEMY:** Martin's U. T. O. Nov. 21 pleased capacity.

## INDIANA.

### INDIANAPOLIS.

**Eddie Foy Greeted by His Many Friends—Ned Hastings Entertains the "Newsies."**

The followers of Eddie Foy turned out in goodly numbers at English's Nov. 31, 32, and were well pleased with the star and his latest musical farce. Over the River, several numbers of which were great hits. Maude Lambert, Nina Hunter, the McElwain Sisters, Barrell Harbaretta, and Melville Stewart added musically to the cast.

A good-sized audience welcomed Mrs. Fiske in The New Marriage 23. The star was surrounded by an excellent co., chief of whom were Josephine, Emily Hall, Gladys Hanson, Mattie Hanson, Helen Van Brunt, Gladys Varrel, and T. Tammann. The Country Boy, presented by an excellent co., 24, 25, was one of the most enjoyable plays of the season, and deserved large audiences. Instead of the fair but unappreciative audience drawn, Dudley Hawley in the title role, George A. Wright, Joseph Kaufman, Ethel Clayton, Mrs. Charles G. Crain, Helen Hilton, and Charles Roberts were delightful in their respective roles. Seven Days, with William Louis, Irma La Pierre, Winona Shannon and others, returned for a half week's engagement 27-31, repeating the success of last season to fair attendance. John Drama and Lela McMichael in The Girl of My Dreams 28-3 (return). Tremont in Naughty Marietta 1-3. The Pink Lady 15-25.

George Demarest in The Heart Breakers was the attraction of the Shubert Murat 22-25, opening to a good house. The star, who gained great popularity here in The Merry Widow, was heartily received as of yore and scored as the chief heart breaker, both in his scenes and songs, but the production as a whole was disappointing. Both Fiskies made a charming belated debut, Baby Mine 27-3 (return). Low Fields in The Housewife 4, 5. Business Imperial Ballet, with Mikail Mordkin, 7, 8. Cincinnati Symphony Orchestra 14. William Hodges in The Man from Home will be seen at the Murat for the first time for a fortnight, beginning Christmas Eve.

School Days, with Herman Timberg and others, a favored production that always draws well at the Park, received a warm reception 27-3. Norman Hackett in Satan Sanderson 4-6. The Light Brigade 11-15. S. H. Dudley in The Signet Ring 15-25.

It is rather unusual, but the week's attractions at English's, Murat, and Park were all seen here last season and are playing return engagements.

Although Amelia Stone and Armand Kallin in Man Amour, a pleasing musical romance with an elaborate setting, had the place of honor on the bill at Keith's 27-3, the singing "Glad to Meet You" by Kenny and Platt brought down the house Monday afternoon and made the hit of the bill, which included Alma Youlin, Norton and Nicholas, Clifford Walker, Sedini and Arthur, and Chalk and Chalkies.

Through the courtesy of Ned Hastings, manager of Keith's, more than 1,500 newsmen and carriers of the Indianapolis "News" were entertained at Keith's 26, at 10:30 a.m., for more than two hours with a vaudeville programme which included many of the regular acts of the week's bill. Among the volunteers, their very names were like May Chadwick, the housemaid; Nellie Nichols, Corcoran and Dixon, Marceline Milie, Corio and Jake Marcus of The Darling of Paris co., and Captain Treat and his trained seals. Mayor Shank, who was present, made a short speech.

The members of School Days co., playing at the Park, enjoyed a Thanksgiving turkey dinner 26, given by Albert Herman, manager of the co., at Millersville, nine miles northeast of the city. The co. left the theatre at noon in two bus-loads and returned in time for the evening performance.

Four actresses, Amelia Stone, Alma Youlin, Angie Norton, and May Teller, who are appearing at Keith's this week, joined in the movement started by the Indianapolis "Star," to assist in drawing funds for the poor children of the city, to be distributed Christmas Eve. They expect to dress their dolls as nearly as possible to resemble their own stage costumes. Nana Welsh, of the Baby Mine co., also interested in the work, dressed three dolls.

### FRANKLIN-KIRKWOOD.

**MUNCIE.—WISOR GRAND:** Girl in the Taxi Nov. 21; good co.; large house. Hussy 22; good co. and business. Champagne Girls 24; fair co. and house. Country Sheriff 25; fair co. and attendance. Walker White-shoe in Magic Melody 27. Eddie Foy in Over the River 28; excellent co.; appreciative audience. Grand 29. Alma 30. Henry Woodruff in Prince of To-Night 1. Cal Stewart in Politics 3. Ellen Beach Yaw 4. Jumping Jupiter 5. ITEM: Friends of Rae Hamilton (Mrs. Charles A. Murray) forget her illness. Mr. and Mrs. Frank Gray (silver and gray) are rehearsing a new act to be produced on the Sun Circuit.

**SOUTH BEND.—OLIVER OPERA HOUSE:** George Demarest in The Heart Breakers Nov. 20 pleased good house. Hildemere's pictures 21. The Girl from Rector's 2. AUDITORIUM: Sylvia Nell 19-22 pleased. Dante's Inferno pictures 23-25; drew well and gave fair attraction. Muldoon's Plan 26-2. The Travelling Salesman 2-4.

**GREENSBORO.—GRAND:** Brewster's Millions Nov. 16 pleased two large houses. Rainaika Grechova 18; S. B. O. Girl in the Taxi 19; good co. and business. Light Brigade 20-22; co. and business good. Harry Lander 21; matinee. Say Detective 23-25. Eddie Foy 26. In Over the River and Around the Chuck 30. Al. G. Field's Minstrels 30.

**FRANKFORD.—BLINN:** 27 P. M. in The Toy Shop (Nov.) Nov. 28, 29; capacity. Mrs. La Fayette Stock co. 30. The Girl I Love 31; canceled; co. chosen in St. Louis 2. ITEM: The Fiskies held their annual League of Borrow 3.

**MARION.—INDIANA:** Girl in the Taxi

Nov. 22; S. B. O. Madame Yaw 24. County Sheriff 25. Henry Woodruff in Prince of To-Night 26. Manhattan Gaiety Girls 2. Madame Sherry 3. Girl of My Dreams 7.

**VINCENNES.—OPERA HOUSE:** Heart Breakers Nov. 27. Around the Chuck 28. Girl of the Trail 30. Field's Minstrels 1. U. T. O. Girl in Paris 11. Madame Sherry 3. Grand

**GOSHEN.—JEFFERSON:** Srenall, hypnotist, and vaudeville co. Nov. 25-28; large business. Dante's Inferno 27, 28; high attendance. The Angel of the Trail 30. The Grand Map 1.

**WABASH.—EAGLES:** Madame Sherry Nov. 21 pleased good business. ITEM: Frank Johnson, of Marion, appeared for the first time as Leonard Gomez.

**HUNTINGTON.—THEATRE:** Madame Sherry Nov. 20 pleased capacity. Henry Woodruff in The Prince of To-Night 25; big business; excellent satisfaction.

**RICHMOND.—GOSSETT:** Alma, Where Do You Live? Nov. 27; very pleasing co.; excellent good house. In Politics 30; good co.; small large house.

**CORNSVILLE.—AUDITORIUM:** Girl in the Taxi Nov. 24 pleased fair house. Next Nov. 27 canceled. Alma 28 pleased good business.

## IOWA.

### DES MOINES.

**The G. R. Q. Wallingford Company Entertained by "The Boosters"—The Week's Attractions.**

Get-Rich-Quick Wallingford closed the week at the Borchard Nov. 18, 20, and members of the co. were entertained by the Greater Des Moines Committee, better known as the "Boosters Organization." The Boosters and Des Moines Chamber in The New Code were moved by a quantity of house 24, and many claim that Mr. Hastings appeared to better advantage than ever before. Sweetest Girl in Paris follows.

The Aurora Singers Grand Opera co. were at the Chalmers for three days, beginning 26, and offered Madame Butterfly, Tales of Hoffman, Il Trovatore, and Lucia di Lammermoor; co. and business good.

Richard Carle in Jumping Jupiter was at the Princess 24, and football teams from Drake and Ames Colleges occupied the house. The Blue Mouse and Prisoner of Rome 24-5.

**IOWA FALLS.—METROPOLITAN:** Bailey & Smith in Top of the World Nov. 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31; big business. Fred Wilson shared house with the star. Lena Rivers 25 pleased top-heavy house. ITEM: Howard Braden and wife of the Lena Rivers co. left for their home in Minneapolis. Howard Walsh, who joined the Lena Rivers co., playing leading female, left for L. Dixon and wife have retired from the Northern Midland co. and returned to their home in Portland, Me. Elmer Brown and wife have joined the Braden Lena Rivers co. to play leading roles. Word has come from a new theatre at Iowa Falls, and it is to be completed early in the year. It will be under the management of the owner, J. R. Caranach. Under a calling of Manager Forbes, of the new Prince of Wales theatre at Fort Dodge, the orchestra will include national stars, the orchestra will play the Princess will play the orchestra each evening. But the balance of the orchestra will be given over to vaudeville. Oliver Fock Newman with Chas. and Harris relative to the dramatization of a story of Mr. Newman's that recently appeared in the Saturday Evening Post. The killing was too realistic in its details, and when Royce King, the "son" of a local giant who struck the father, (Arthur O'Neil), over the head with a bottle. O'Neil was unconscious for several hours and it is feared that continued concussion of the brain. FRANK POSTER.

**DUBUQUE.—GRAND:** The Chorus Lady Nov. 14, 15 in The Taming of the Shrew, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31; good business and pleased. House's Band 17; small house, but excellent performance. Special response to concert in the vestment. Madame Sherry 28; excellent performance. God-Rich-Quick Wallingford 18; excellent attraction and business. The Girl of My Dreams 30; good standing. Martin's U. T. O. 31; played to two large and good audiences. ITEM: The local lodge of Elks held memorial services at the Grand on afternoon of Dec. 3. An interesting collection of photographs of former members of James H. White's various companies is to be found in the new Maquette theatre. It is the property of W. A. Haas, now Manager John Belmont's green agent and assistant and the manager for Mr. White during six of his palmiest years. This collection is but a small part of the professional portraits in Manager Belmont's office.

**GRINNELL.—COLONIAL:** Son's Band Nov. 14 delighted capacity. Monte Carlo 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31; small house, but excellent business. Merry Mary 30 pleased small house. Bailey and Smith in Top of the World 31; carried capacity by storm.

**DAVENPORT.—BUSTIS OPERA HOUSE:** The Deep Purple Nov. 23; fair attendance; good performance. Peck's Bad Boy in satisfaction; good top-heavy house. GRAND: Girl of My Dreams 24-25; three performances to large and well pleased audiences.

**FERRY.—GRAND:** Merry Mary Nov. 29 delighted good house. Billy as drew fair attendance. Morgan Stock co. closed two weeks 27. ITEM: R. M. Harvey, general agent for the Wallace-Hazebach co., arrived home this week. WATERLOO.—THEATRE: The Girl of My Dreams Nov. 21 pleased good business. Get-Rich-Quick Wallingford 20. The attraction; capacity business. Martin's U. T. O. small U. T. O. business.

## KANSAS.

**IOWA CITY.—GOLDEN:** The Future Players in Mabel Nov. 24 pleased good audi-







Everybody present was pleased with his little talk, including Senator Crane, who was present. **BROCKTON.**—HATHAWAY'S: Thompson-Woods Stock co. in Strongheart Nov. 27-31; opened in large and appreciative audience. Thelma White in the title-role did fine work; William J. Freeman as Billy Saunders made a hit in the comedy role; A. A. Dukes as Buckle made a hit as the coach; Frances Brandt as Dorothy Nelson, and Jessica Bates as Molly Livingston are deserving of mention for good work; the co. furnished well balanced support. A Woman's Way 4-9.

**FITCHBURG.**—CUMINGS: Taylor Stock co. Nov. 27-31; opened to good business. **ITEMS:** George E. Sanderson, of the Loomister "Daily," celebrated his silver wedding anniversary 24. Mr. Sanderson was the first manager of the Cumings, and has also been manager of the Walney (now the Bijou), of this city. He has also managed the Music Hall and Town Hall at Loomister, and is very popular hereabouts.

**NORTHAMPTON.**—ACADEMY: Over Night Nov. 25; well patronized; pleased. Chocolate Soldier 27 entertained fairly good house. Phil Maher Stock co. 28-31; good entertainment; good business. Plays: Thomas and Orange Blossoms; Her Marriage Vow; Tempest and Sunshine; Man from the West. Village in Name Only, Beyond Parson, St. Elmo, Village Vagrant, and Girl from Eagle Ranch.

**LAWRENCE.**—OPERA HOUSE: Della Clarke in Introducing Me Nov. 28; good; very small house. Ten Nights in a Barroom 29; poor business. The Kid 30. Billy the Kid 31. Killies Band 8. Miss Jane 11. **BROADWAY:** Broadway Stock co. (fourth week) in Wildfire 27-31 to big business; the co. making a big hit. Strongheart 4-9.

**LYNN.**—AUDITORIUM: Lindsay Morrison Stock co. in Mame Nov. 20-25. Howell Hanson, James B. Barrett, Myrtle Birch, George De Carlton, Valerie Falsing, and the Loomister. William Harvey in Dear Old Billy 26; good attraction and co.; splendid business.

**ALPENA.**—TEMPLE: Cow and the Moon Nov. 21; good co. and house. White Squaw 25; good co.; fair house. Traveling Salesman 30. **MALTE OPERA HOUSE:** Princess stock co.; indefinite; opened in The Wolf 22, 23. Paid in Full 24, 25; best stock ever here.

**GOLDEN STATE THEATRE:** Seven Days Nov. 14 delighted audience. Frank J. Canon 15. Lew Dochstader 16 pleased. Squaw Man 20. White Squaw 4. Alma 7. Girl in the Taxi 11. Millionaire Tramp 16.

**BATTLE CREEK.**—POST: Lew Dochstader's Minstrels Nov. 21; big business. The Squaw Man 25 pleased good business. Wilfred St. Claire Stock co. 4-9 (except 28). Chauncey O'Leary in Macbeth 28 pleased.

**KALAMAZOO.**—FULLER: Chauncey O'Leary in Macbeth Nov. 29 pleased big business. **ACADEMY:** Sousa and Band 27 delighted large house.

**ADRIAN.**—CROWELL: The Little Girl That He Forgot Nov. 30. Girl in the Taxi 1. Cow and the Moon 2.

**CALUMET.**—THEATRE: Burgess Stock co. Nov. 27-31.

## MINNESOTA.

### ST. PAUL.

Thais Opened to Capacity Business—Isabel Randolph and Edmund Roberts Pleased.

Joseph Gaithe's elaborate production, Thais, after a light week in Minneapolis, opened to a capacity audience at the Metropolitan Nov. 28-31, and indications point to a very profitable engagement. Anna, Where Do You Live? 8-9. Louis Mann 7-9. Girl in the Taxi 10-12. Spring Maid 17-20. Country Boy 24-30. Naughty Marietta 31-Jan. 6.

Salvation Nell, with Isabel Randolph as Nell, and Edmund Roberts as Jim Platt, opened well at the Grand 28-31. Soul Kiss 3-9. Boy Detective 10-16. Emma Bunting 17-22. Let George Do It 24-30. St. Elmo 31-Jan. 6. School Days 7-18. Girl in the Taxi 14-20. White Sister 21-27.

Gordon and North's World of Pleasure proved to be one of the snappiest and best burlesque attractions seen this season. Business was very fair at the Shubert 28-31. The Star houses The Girls from Missouri for the same period.

The title of Edward Knoblauch's play, Kismet, is not a new one. A musical comedy, of that name by Gus Korker and Richard F. Carroll was produced at the Tremont Theatre, Boston, in July, 1905, and moved to the Herald Square, New York, a month later. It was revived at Wallack's Jan. 4, 1907. It was last produced in San Francisco where it had a run of several weeks at Fischer's Theatre during April, 1904.

The St. Paul "Dispatch" is responsible for the following: James Neill, manager of St. Paul's most faithful stock co., is very fond of quoting a certain elderly woman who, as proprietor of a costume shop in a large Eastern city, has known more than one generation of players. "Somebody spoke of James K. Hackett in her presence," remarked Mr. Neill one day, during his most recent St. Paul visit, "and she gave a grudging assent to the praise bestowed upon him by those present. 'Oh, he might be all right,' she admitted, 'but you should have seen his father play Planchet!'"

## MINNEAPOLIS.

James K. Hackett and Isabella Jewel in Congenial Roles—A Kentucky Romance Produced.

After its Chicago hit, The Grain of Dust at the Metropolitan Nov. 19-25 drew well and appeared satisfying. James K. Hackett has one of the most congenial roles that has fallen to his lot in several years and Isabella Jewel is a charming heroine. Others in the notably good cast are Fraser Quilter, Vaughan Trevor, Pauline Ward, Oliver Haver and Ren Johnson. Hackett has not played here professionally since his stock days. Louis Mann in Kismet a Husband and Vera Michelson in Alma, Where Do You Live? will divide week 8-10.

The Deep Purple, with an excellent co., lived up to all the praise that had traveled before it at the Shubert week opening 19. Possibly Anne Sutherland led the cast, but excellent work was also done by Lester Chambers, Harry Hilliard, Walter Edwards, Frank Currier, Maudie Louise, and Maggie Hollaway Fisher. Harry Bulger in The Flirting Princess follows.

At the Bijou 18, Beula Poynter replaced The Call of the Cricket with A Kentucky Romance by Joseph La Brandt, which was given its first performance on any stage. It is an excellent melodrama for popular priced houses and Miss Poynter has a congenial role as the girl wife. Others who contributed capable work were: John Bowers, Sadie Steadman, Henry Good and Sylvia Starr. Ward and Vokes with Lucy Daly kept the audiences convulsed week 19. Salvation Nell follows.

CARLTON W. MILES.

## MISSOURI.

### ST. LOUIS.

Frances Starr in The Case of Becky—Holbrook Blinn at the Garrick.

Frances Starr was seen at Olympic Nov. 27-31 in The Case of Becky and gave satisfaction to good houses. Hugh Dillman, Charles Daiton and Mary Lawton did most commendable work and deserve credit. Rebecca of the Sunnybrook Farm 3-8.

Victor Morley in The Girl I Love was in the show window of Century 28-31. Mr. Morley, Leona Novato, Elmer Henry, and Fleurette de Menthe made the best of their respective parts.

Low Field entered upon his second and last week of the Shubert in The Henpecks. The play has had a most successful run and has drawn large and excellently pleased audiences. Gertrude Hoffman and her Imperial Russian Dancers 8-9. Advance sale was very large.

Holbrook Blinn in The Rose at Garrick gave excellent satisfaction. Mr. Blinn deserves special credit for his part of the performance. Maudie Fealey as the wife demonstrated her many good points.

Norman Hackett was seen in Satan Sanderson at American 27-31 and gave excellent satisfaction. The Campus 3-9.

The Boy Detective was at Havlin's 28-31 and pleased good houses. Lyle La Pine was seen in the title-role.

The German Theatre Stock co. put on Glaube und Heimath 28 and made a good impression. Hans Grell, Hans Loebel and Ingrid Dielerich did fine work.

Helena Frederica and her co. in a condensed version of Cavalleria Rusticana headed Columbia bill 28-31. Marcus and Garteile, Leipzig and a sketch entitled Honor Among Thieves comprised a very good bill.

Mordana's Russian Ballet was at Odess 30. 1. Star Show Girls attracted good crowds at the standard 28-31. Harrigan and Gilea, Queer and Quaint, the Three Wilelans and Louis Lynn are in the cast. Carmelos Life House 3-9.

Robinson and his Circus Girls were Gayety's offering 28-31. Norman Hackett was the guest of the Morse School of Expression Nov. 1. He delivered a delightful lecture entitled "Shakespeare: the Ever-Living Dead Man." A good audience was present and the lecture was thoroughly appreciated.

VIVIAN S. WATKINS.

## KANSAS CITY.

Gertrude Hoffman and Company Appreciated

—Anna Held Popular Here as Elsewhere.

Gertrude Hoffman and her Imperial Russian Dancers packed the Shubert nightly Nov. 28-31 and were one of the sensations of the season. Everything was done in the most elaborate style and the pantomimic dramas were roundly applauded. Miss Hoffman's imitations were a happy diversion and scored heavily. Aborn English Grand Opera co. 3-9.

Anna Held played the week 28-31 at the Willis Wood to big business and pleased good houses. Miss Hanson in the title of the present vehicle and affords her many opportunities which, needless to say, are not overlooked. A big co. of clever people surrounded the popular little comedienne, of whom Harry Watson and Ernest Lambert were the leaders. Several particularly catchy musical numbers were big hits. The Girl in the Taxi 7-9.

The Grand had The Rebo 28-31 and the presenting co., headed by Blanche Dwyer and Frank Woods, were well received nightly throughout the week. The production and performances were thorough, pleasing and the entertainment offered. Belle of the Boulevard 8-9.

The William Grew Stock co. put on The Blue Mouse at the Auditorium 28-31 and found the usual favor. The play was well presented, the work of Edna May Jackson in the title-role being especially commendable. Beverly of Greentark 3-8.

A splendid bill at the Orpheum 28-31 had a double headliner in Sam Mann and co. in The New Leader, and Juliet, the impersonator. Both scored heavily while other acts were Nana, Harry Brown, William and Regal, Blank Family, Almas and Lorraine, all pleasing. Business excellent.

The Empress bill was headed by The Seven Colonials for 28-31, while Layline-Cimaron trio, (Jelger and Walters, Clark's Monkeys, Willard Hutchinson and co. and Harry Mayo, all won applause.

The New Century Girls held the boards at the Century 28-31, playing to a very satisfactory week's business. High School Girls 3-9.

The Gayety had the Star and Garter Show 28-31, opening to two big Sunday audiences, who seemed greatly pleased with the entertainment offered. Belle of the Boulevard 8-9.

At The Old Cross Roads was the Gillies attraction 28-31 playing to an excellent week's business in spite of its many appearances here. Rachelle Renard and Frank Bacon, handled the title-role. The New Yorks 3-9.

**ST. JOSEPH.**—TOOTLE: Victor Morley in The Girl I Love Nov. 19 pleased fair business. Gertrude Hoffman and Imperial Russian Dancers 24, 25: one of the best attractions of the kind ever seen here; business crowded. Coburn's Players 27-29. Aborn English Opera co. 30-31.

**LYCOTM:** Girl of the Night Nov. 19-23 pleased fair business. Soul Kiss 24, 27. Price's Travelers 28, 29. Brewster's Millions 30.

**HANNIBAL.**—PARK: Grace Baird Stock co. Nov. 20-25. Plays: Small Town Gal, Dixie Land, Girl Out There, Better Way, Meematoes, Bachelor's Romance, and Dolores. Cowboy and the Thief 27. Top of the World 3. Sweetest Girl in Paris 6.

**CARTAGE.**—GRAND: Al W. Martin's U. T. C. Nov. 23 pleased two good houses. The Smart Set 26: fair to good business. Leman Twins in The Speculator 27: good co. and business.



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**MOBERLY.**—HALLORAN: The Mach's Hynnotic Comedy co. Nov. 20-25 pleased good business.

## NEBRASKA.

### OMAHA.

Aborn Opera Company Drew Well and Pleased—Fine Holiday Attractions.

The Aborn English Opera co. was the very popular attraction at the Boyd Nov. 23-25, opening in beautiful Madame Butterfly. The other selections were Lucia, Tales of Hoffman and Trovatore. Baby Mine opened 26 for a full Trunk-swinging week attraction to a large and well pleased house. The co. is a well balanced one and the result is most satisfactory. The Coburn Players week of 3.

At the Brandeis Robert Hilliard 23-25: The Sweetest Girl in Paris, with Frigiana and her merry co. had a successful engagement 28-31. Manager Burgess has The Soul Kiss 29; Tim Murphy 30; The Girl in the Taxi 1-2.

The many friends of the Orpheum are pleased with the bill for Thanksgiving week, which includes: Trio Du Gros, Klein Bros. and Sibyl Brenna, Arkadoff Russian Balalaika Orchestra, Eleanore Fells, Eugene O'Rourke in Parlor A, and Paul Harrow.

The Belles of the Boulevard is the attraction at the Gayety and as usual, business is splendid. The World of Pleasure, week of 3.

The High School Girls are proving a good drawing attraction at the King and the vaudeville features are also well received. Glorious Betsey is the offering of the Woodward Stock co. at the American the present week, with A Stranger in a Strange Land undelined.

Thais was booked at the Brandeis for a solid week opening 30, but as the co. disbanded, Manager Burgess has filled the first half of the week with The Rebo, and as musical comedies are usually popular here, the change will doubtless prove a profitable one.

J. RINGWALT.

**LINCOLN.**—THEATRE: The Sweetest Girl in Paris Nov. 20, 21 pleased fair business. Gertrude Hoffman and Imperial Russian Dancers 22 entertained large house. Baby Mine 23; had best business. The Coburn Players 24, 25 in Taming of the Shrew, Romeo and Juliet, and Macbeth: good co.

**GRAND ISLAND.**—BARTENBACH'S OPERA HOUSE: Lion and the Moon Nov. 19; good attraction and house. Tim Murphy 22; unusually fine performance and big house. White Sister 5.

**FREMONT.**—LAREN: Servant in the House Nov. 21; excellent performance; fair business. Tim Murphy in The New Code 23 delighted packed house. Fortune Hunter to follow.

**NORFOLK.**—AUDITORIUM: Yankee Doodle Boy Nov. 28; fair business. Baby Mine 24; excellent to capacity. U. T. C. (revised) 30 (local Advertising Club).

**BEATRICE.**—PADDOCK: Ole Theobald, violinist, and Madame Dorothea North, soprano, Nov. 24; excellent; business fair.

## NEW JERSEY.

### NEWARK.

Payton Stock Company in The House Next Door—Good Business and Offerings.

Mrs. E. W. Hawthorn presented Vladimir De Pachmann in Wallace Hall Nov. 28. A more enthusiastic audience has not been seen in Newark for many years. For over two hours the audience was held spellbound, and at the end of the programme showed no disposition to depart. The encore were greatly appreciated.

Mutt and Jeff was presented at the Newark Theatre 28-29. The Pink Lady, with Frank Daniels, 4.

The Payton Stock co. presented The House Next Door at the Orpheum 30-35 to the usual packed houses. A better enactment has not been given by the Payton co. since they came to Newark—a wonderful performance when you consider but three days' rehearsal. Mabel Brownell as Mother was delightful in that scene.

**STOCK SCENIC ARTIST**

**AT LIBERTY**

MAURICE TUTTLE, 1202 Center Street, Milwaukee, Wis.

able role. Clifford Stork gave a splendid portrayal of Oedip: his mannerisms are always acceptable in a straight part. Lee Barrett's performance of the role of Sir John was an admirable surprise; one would have given him credit of playing this role for years. Instead of the few times he has since he joined the Payton force. A new member of the co. made his debut as Sir Isaac in the name of Sir Isaac Grandin. Possessing a commanding presence showing more than ordinary skill in make-up and employing his faculty for impersonation with the care touch of an experienced player, his portrayal was one of the best seen here this season. Mabel Bettele as Sir John's daughter was fine; her stage presence and acting as well as her acting were greatly appreciated. Sadie Hadeliffe was motherly as Lady Colwood. Belle D'Arcy gave a fine performance of Lady Jacobson. Harry Roche lent the audience in an unusual whenever he was on the stage. Mr. Van Sloan as Sir Isaac's son was excellent. Mrs. Livingston, Greer, and Vanderbilt were noticeable in their small roles.

Woman Against Woman was presented by Charles De Vende and co. at the Columbia 30-31. Master Gabriel and co. were the headliners at Proctor's 20-25.

Good programmes at the Loris Court, Washington, and Arcadia.

GEORGE S. APPLINGHATH.

## JERSEY CITY.

The Red Rose Well Presented—Local Lodge News and Personal Mention.

Valencia Suratt and her small co. drew fine audiences to the Madison Theatre Nov. 27-31, when they appeared in The Red Rose. Suratt as Lola pleases and her support is very good. Wilfred Young as the artist, Alessandro Clark as his father, John Daly Murray as the American millionaire, Maxwell Reynolds as the Dutch picture dealer, Minnie Bennett as the Irish girl, and all very clever. The six English Housewifery, who dance and do gymnastics, are immense. Francis Williams in The Bachelor's Baby 4-9. Eva Fay in Old Bill-will's Millions 11-16.

The new Odd Fellows Hall opened 28 with a vaudeville show. Those appearing were: Houdini and Dr. Frank Art. G. Elton, Musical Sisters, Lela Telen, Maudie Louise, Joseph McNeill, and Whalen and West.

Jersey City Lodge of Moose gave a theatre party 28 at the Red Ten Theatre to one of its members, Billy W. Craig, of the Merry Burlesquers. A. Collins followed.

The Singing Sirenette is the same given the female employees at the Orpheum Theatre.

WALTER O. SMITH.

## HOBOKEN.

Closing Week of the Vale Stock Company—Bernard McOwen's Fine Record.

As a closing bill the Vale Stock co. presented The College Widow. Louise Vale returned to the cast after a week's rest; as Jane Witherspoon she was delightful. Henry Hall as Billy Bolton was very acceptable; his strong personality has made him a big favorite. Bernard J. McOwen as Bub Hicks was a complete surprise; possessing more than ordinary skill in make-up, his portrayal was the most admirable. Another bit of clever acting was done by Peter Bacon as Flora Wingate; like Mr. McOwen, she is gifted and scored heavily. Vaudeville will be the policy of this house, beginning 4.

At the closing of the present stock co. Bernard McOwen is the only member that was warmly received by an audience of fair class, with it when it started seventy-two weeks ago and has the honor of being in every cast and performance during the entire season.

**BURLINGTON.**—AUDITORIUM: The Man on the Box Nov. 28 with David Perkins in the name part and Marion Johnson as Betty were warmly received by an audience of fair class. The co. gave good support. Nothing was done by a strong cast 28, deeply entrenched itself in popular regard and with the final curtain a unanimous verdict "one of the best offerings seen locally." Jean Adair gave a faithful and most natural characterization of the mother.



**THE DRAMATIC MIRROR COMPANY**  
145 West 45th Street, New York



**NORWALK.**—GILGER: Stockford Dramatic co. opened in A Moral Prisoner Nov. 27-3. Other plays: Her Marriage Vow and Outlaw's Romance. Human Hearts 1: fair house.

**DEFIANCE.**—CITIZENS' OPERA HOUSE: Madame Sherry Nov. 18: excellent co.; good house and best of satisfaction. The Squaw Man 24: good co.; fair house; deserved better.

**TIPPECANOE.**—GRAND: The Girl in the Taxi Nov. 25: fair business; pleased; big social events kept many regular patrons away. The Girl from Rector's 30.

**GALLIPOLIS.**—THEATRE: Weatherway Male Quartette Nov. 21 pleased good business. American Male and Female Minstrels 23-25: S. H. O.

**UHRICHVILLE.**—CITY OPERA HOUSE: A Bachelor's Honeymoon Nov. 24 pleased large audience. A Cowboy's Honor 23: small business.

**CAMBRIDGE.**—COLONIAL: Old Homestead Nov. 21: one performance and business. Girl from U. S. A. 25. Cowboy's Honor 30.

**DELPHOS.**—GRAND: Manhattan Gaiety Girls (burlesque) Nov. 18. Old Homestead 21. Show Girl 29. Fatty Feltz 30.

**WOOSTER.**—OPERA HOUSE: Buster Brown Nov. 27: one performance and greatly pleased S. H. O.

**HAMILTON.**—SMITH'S: School Days Nov. 26 pleased usual big Sunday audiences.

**ST. MARYS.**—TEMPLE: The Three Twins 18: excellent; full house.

**PORTSMOUTH.**—GRAND: Round Up in Texas Nov. 24, 25.

## OKLAHOMA.

**MALESTER.**—BUSHY: The Wolf Nov. 23 pleased good business. Old Homestead 20. Madame Sherry 2. Alma 5. Jolly John Larkins 6. House Next Door 15. Mutt and Jeff 26.

**ALTUS.**—GARRICK: Albert Taylor co. in Our Atorog We Are Kings Nov. 23, 24 pleased well-dressed houses. The Thief 25.

**VINTA.**—GRAND: The Wolf Nov. 27 pleased fair business. Traveling Salesman 23: excellent co.; good house.

## OREGON.

**SALEM.**—GRAND: The Girl of the Golden West Nov. 18: well received regardless of the very evidenced fact that Evelyn Vaughan as the Girl was very ill throughout the entire performance. The Third Degree 20: fair house. The Commuters 25: small business.

**PORTLAND.**—HILLIG: Mother closed Nov. 22: pleased. One business; written by Portland boy. Jewel Power, Portland girl, as leading woman made great impression. The Commuters 23-25 pleased big business.

**BAKER.**—When Knighthood Was in Flower 10-24: fair business.

**MEDFORD.**—OPERA HOUSE: H. B. Warner in Alias Jimmy Valentine Nov. 10: excellent co.; good house.

## PENNSYLVANIA.

### PITTSBURGH.

The Chocolate Soldier, Nobody's Widow, and The College Widow Drew Well.

Pittsburgh, Dec. 5.—The Alvin has a strong favorite this week. The Chocolate Soldier, and the result will likely be a large week's business. Madame X follows. Margaret Anglin and her two supporting co. played Green Stockings last week, and pleased the large attendance. The play has been changed somewhat since first seen here, and thereby improved. Miss Anglin's acting of Oella Faraday was enjoyable, and Maude Gramer and H. Brown Smith merit mention for their admirable work.

Blanche Bates and co. in Nobody's Widow is the current week's attraction at the Nixon, and Francis Wilson in The Bachelor's Baby is the underline. The No. 3 co. of the Pink Lady drew crowded houses all of last week, and during this engagement a ticket speculator was caught and fined by a magistrate.

The College Widow, featuring Ty Cobb, is at the Lyceum, and The Third Degree comes next week. Catherine Courtney gave a praiseworthy portrayal of Sister Giovanni in the White Sister the past week, and had the support of a good co.

The Harry Davis Stock co. is presenting Cameo Kirby this week, and will be followed by The Meeting Pot, Camille, and Lover's Lane. Niobe was well played and staged last week.

The Grand continues to be the most popular playhouse in the city, and is filled at almost every performance.

The bill at Harry Williams's Academy is The Jardin de Paris Girls, and Miner's Minstrels Maids, with the Great Rago and Cora Livingston as the special features, and The Taxi Girls is the attraction at the Gaiety.

### ALBERT S. L. HEWES.

**READING.**—ACADEMY: The Two Orphans Nov. 24: co. and business good. Two fair-sized audiences enjoyed a first-class presentation of The Witching Hour 25: co. adequate. Marie Dressler appeared in her "mixture of mirth and melody," anti-termed Tillie's Nightmare, 25: crowded house. This was the star's first appearance in six years and she received a warm welcome. She was ably supported by a very large and competent co. Lew Fields's Dancing Dolls were greatly appreciated and secured heavily. Several vaudeville specialties of a high order were introduced. Francis Wilson entertained a very large audience with The Bachelor's Baby 29: Mr. Wilson made a distinct hit and was liberally applauded; the supporting cast was excellent. Williams's (ideal) burlesque) 30, with machine work. ITEM: O. G. Hexter, the new manager of the Hippodrome and Palace theatres, arrived in town and has taken up his office in the former theatre, from which he will direct the destinies of both playhouses. Mr. Hexter succeeds Corning G. Keeney, who has been successfully identified with theatrical affairs in this city for several years. The Hippodrome will offer vaudeville, while the Palace will now be devoted to first-run pictures only.

**ALLENTOWN.**—THEATRE: The Two Orphans, with Lillian Gelard and Eugene Campbell as the Orphans, was recently presented Nov. 23 to last business. Williams's Minstrel, afternoon and night, 24, to good house. The Lucky Fellow and The Decorator, with a good odd, including Violet Wilson, Wolf and Lee, and H. O. Cooper pleased very much; excellent. Fritz Schell made her first appearance in Allentown 25 and was greeted by two large audiences and fully met expectations. The

Man in the Box drew fair business 27: good co. and play very acceptably rendered. Naughty Marietta backed the house 29. Florence Webber in the title-role was vivacious and effervescent and fairly bubbled over with good spirits and made a hit with the large audience; support-lust co. and chorus excellent; one of the most enjoyable performances of the season.

**SCRANTON.**—LYCEUM: Grace La Rue in Betsey Ross 24: co. excellent to good business; deserved a full house. Miss La Rue in the title-role was delightful, scoring a big hit and accorded many encores. Baby Mine, with Marguerite Clark, 25: very good co. to two capacity houses. Harry Kelly in His Honor the Mayor 27: co. and business good; Harry Kelly as Deacon Flood was funnier than ever. COLUMBIA: The Merry Maidens in Studio Life and The Dashing Widow 27-2: co. and business excellent; Murray J. Simons, Lilla Brennan, and Mike J. Kelly scored well merited individual hits; Chococetta's dancing merits special mention.

**NEW CASTLE.**—OPERA HOUSE: Silver Threads Nov. 23: good co. and business. Stetson's U. T. C. 24 pleased large house. Girl from Rector's 25: good performance; fair business. Martha Richards made favorable impression. Blue Mouse 27: excellent co.; fair business. Girl in Taxi 28: good co. and house. Helen Lowell in Rejuvenation of Aunt Mary 29: good co.; poor house. ITEM: W. D. Stone, of the Silver Threads co., has recovered sufficiently to enable him to rejoin co.—G. Lee Brandt closed with Girl in Taxi co. here and was replaced by Lala B. Davis.

**LANCASTER.**—FULTON: Count and No Count (local) Nov. 20, 21 pleased large house. The Confession 23: good co. and satisfaction. Fritz Schell in The Duchess 23: good co.; pleased: S. H. O. Fair of Country Kids 24. County Sheriff 25. The Best Thing 27. Newsweds 28. Mother 29. Girl of the Mountains 30. Beauty Spot 31. ITEM: H. B. Griffith, of Rocky Springs Ford Theatre, has recovered his health, and left 23 for four weeks' tour in the South.

**KEESPORT.**—WHITE'S NEW THEATRE: The Horse picture Nov. 23 pleased good business. William Lawrence in The Old Homestead 23 pleased big business. Mary, Lawrence, Fitzpatrick, McKenney, and Finnegan and the Misses Autel, Stone, and O'Malley were well received. Rejuvenation of Aunt Mary 25. Helen Lowell was delightful as Aunt Mary. The Cowboy Girl 29: good business. Buster Brown 30, 1. Himmelsin's Associate Players 4-9.

**HARRISBURG.**—MAJESTIC: Williams's Imperial Burlesquers Nov. 23 pleased good business. Baby Mine 23, with Marguerite and Ernest Glenister; popular success. Fritz Schell in The Duchess 24: good co. and house. The Confession 25: well received by fair house; return engagement would fill house. Marie Dressler in Tillie's Nightmare 27: full house and made hit. Francis Wilson in A Bachelor's Baby 28 pleased fair business.

**MAHANY CITY.**—GRAND: Three Twins Nov. 23: good co. and business. Forty-five Minutes from Broadway 25: well pleased audience; Lucy Monroe as Mary and Bernard Biera as Kid Burns made hits. ITEM: Victor Erhart and wife are rehearsing "Isle of Polly," benefit Public Reading, Shamokin—Lee Brothers, Ashland, have leased Temple Theatre, Ashland, from Masonic lodge.

**JOHNSTOWN.**—CAMBRIA: The Wolf Nov. 23: fair co. and business. Margaret Anglin in Green Stockings 24: good business. Silver Threads 25 drew well. Harry Lauder 27: capacity. Williams's (ideal) Burlesquers 27 pleased good business. How's picture 29. Beauty Spot 30. Newsweds 2. Girl from Rector's 4. Confession 5. The Dawn of a Tomorrow 6.

**SUNBURY.**—CHESTNUT STREET OPERA HOUSE: Madame X Nov. 21 pleased large audience. Adelaide French well received. Three Forty-five Minutes from Broadway 23. Murray and Mabel 24. Girl in Taxi 25. From Home, Why He Divorced Her, and Girl in Command; 26. R. O. nightly. Newsweds 5. Goose Girl 8. Lorna How's picture 15.

**TARENTUM.**—NIXON: Stetson's U. T. C. Nov. 20 pleased two good houses. The Wolf 31: small house; co. good. Old Homestead 24 pleased fair business. Chauncy-Kiefer Stock co. 27-2. Girl from U. S. A. 28. Forty-five Minutes from Broadway 6. Blue Mouse 9.

**WEST CHESTER.**—OPERA HOUSE: The Humors Nov. 23 pleased large house. Man on the Box 24 fair co. and house. When a Woman Willis 27: fair business and co. Girl of the Mountains 29. Lorna How's 6. Hadley's picture 15.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE: Dan's Inferno Nov. 23-25: fair co. and pleased audiences. Silver Threads 25: fair sized and appreciative audience; co. and stage settings good. Forty-five Minutes from Broadway 30.

**WASHINGTON.**—NIXON: Stetson's U. T. C. Nov. 21: drew two large houses. Old Homestead 23: crowded better house. ITEM: House was totally destroyed by fire 24; it will be replaced by more modern theatre; theatre closed.

**POTTSVILLE.**—ACADEMY: Marguerite Clarke in Baby Mine Nov. 24: big hit. Two Orphans 25: fair co.; capacity. Three Twins 27 pleased packed house. Silver Threads 30: capacity. Goose Girl 5. Beauty Spot 9.

**LEBANON.**—ACADEMY: Newsweds Nov. 23: good co. and business. Madame X 24. Man on the Box 25 pleased two large houses. Marie Dressler in Tillie's Nightmare 29. Van Marston in renortelle 30-2.

**MEADVILLE.**—ACADEMY: The Girl in the Taxi Nov. 25: very good co.; made a big hit to good business; could play to S. H. O. on a return date. U. T. C. 26 pleased good business.

**SHARON.**—GRAND: Girl from Rector's Nov. 24 pleased small house. Stetson's U. T. C. 25: good business. Girl in the Taxi 27: small house. Blue Mouse 29. Champagne Belles 4.

**POTTSTOWN.**—GRAND: Helen Grayce Stock co. closed successful week Nov. 26. Newsweds 27: good co.; capacity. Mamie Fleming 30. How's picture 31.

**OIL CITY.**—THEATRE: The Rejuvenation of Aunt Mary Nov. 27: one production; fair business; return should crowd house.

**GREENVILLE.**—LAIRD OPERA HOUSE: Stetson-Washington U. T. C. Nov. 27: S. H. O. Champagne Girls 1: canceled.

**PITTSBURGH.**—BROAD: When Woman Willis Nov. 18: good co. and satisfaction. How's picture 22. Three Twins 1.

**DEWITT.**—AVENUE: The Wolf Nov. 28: fair business; good co.; meritorious performance; deserved better house.

**WAYNESBURG.**—OPERA HOUSE: Buster Brown Nov. 23. Charles's Aunt 30 (house-21).

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Texas at the American 19-25. Jane Kelton had the name part. The Montana Limited 26-2. Lala Dunning, violinist; Mabel Metts, soprano, and A. D. Scammell, accompanist, were featured at the opening of Miller's Music House 23-24.

The fourth annual competitive exposition of the National Apple Show opened with a rush 23, and the building was packed. Lew S. Hurlst staged the coronation ceremonies and the vaudeville programme. The Auditorium contains 2,300 seats.

Jessie Shirley, for a number of years leading woman of the Jessie Shirley Stock co., has signed a contract with the American Theatre management for an engagement of thirty weeks. The opening bill, 4, will be The Lion and the House. The entire Lawrence co., now occupying the house, will go to Vancouver, B. C.

An Italian play, enacted by Italians in their native tongue, together with a musical entertainment, was presented in the theatre of Gonzales College 19. The play, Due Gobbi (Two Gobbi), is a comedy by the famous dramatist, Vittorio Alfieri. It was presented by the local Italian Dramatic Circle, under the direction of the Rev. Father D. L. Roccati.

W. H. Dumphry, a prominent Walla Walla, Wash., attorney, has been selected by the Spokane Lodge B. P. O. E. No. 28, to make a memorial address during the Elks' Lodge of Honor services 3, in the Auditorium Theatre. His subject was, "Eulogy to the Departed."

C. Olin Rice, musical director of the Spokane High School, has organized an orchestra, consisting of thirty-four pieces. The first public concert has not been announced. The orchestra, which is composed of high school students, will play at commencement.

Jake Hill, for the last few years a member of the Elks' Quartette, has resigned. His place will be taken by Ralph Bercher, a member of the Mendocino Club. W. S. McCREA.

#### SEATTLE.

The Country Boy and Checkers Fared Well, Considering Weather Conditions.

At the Metropolitan the attraction was The Country Boy Nov. 19-25, and drew audiences ranging from small to large. It was presented by a capable co. with Alfred Cooper in the title part. Rida Barry gave a faithful delineation in the role of Jane Belknap. Frank McCormack did excellent work as Fred Merkle, and won an ovation. The Fortune Hunter 26-2. The Elks' Quartette, pictures of the coronation of George V, shown at the Moore, 19-25, were very interesting and instructive. The attendance averaged fair business. The Bonnie Brier Bush 24-25, under the auspices of the Caledonians, was presented by local talent. The attendance was not large. Allas Jimmy Valentine 26-2.

Checkers 20-25, was presented by a good co. in a realistic manner at the Seattle before small and medium houses, with Herbert Cavanaugh in the title role, who sustained the part with skill and ability. Dave Brashan made a clever "Push" Miller. In the cast were Florence Heston, leading woman; Olive Mae Thomas, Carrie Lamont, Pauline Eberhard, George Sweet, Claud Gourand, and George E. Merritt. Three Twins 26-2.

At the Elks, the Sandusky-Stockdale co. presented at the Elks of Tibbets 19-25 in an acceptable manner, before houses ranging from small to large. Myrtle Vane as Beryl Brennan sustained the role with skill and ability. Lloyd Ingraham was convincing as General Lake Harrington. Clara Meyers, Eva Marie French, Ed Lawrence, and Carl Stockdale contributed to the success of the performance. Reopened at Red Gate 26-2.

Floods and landslides 19-21 delayed trains and caused considerable damage along some of the lines of railway. The water mains leading from Cedar Lake, the source of the city's supply, were broken, and a water famine was averted by prompt action. The co. that appeared in Checkers at the Seattle, arrived one day late, and other co. en route to or from the city, met with similar delays. The weather during the week was stormy and unpleasant, and in consequence the attendance at the theatres was below the average.

#### BENJAMIN F. MASSERVEY.

EVERETT.—THEATRE: Mother Nov. 18; good co.; fair house. H. B. Warner in Allas Jimmy Valentine 20.—ACME: Private Secretary 20-25.—ITEM: Forster and Sullivan Stock co. disbanded 2, after sixteen weeks' fair business.

ELLENBURG.—THEATRE: Checkers Nov. 18; poor house; co. fair. Three Twins 23; good house; fairly well received; George Rhee as the third twin was fine.

WALLA WALLA.—KEYLOR GRAND: Max Dill Nov. 19, 20, 21, 22, 23, 24, 25; good houses. Fred Mibo in The Fortune Hunter 23; capacity; one of season's best offerings.

#### WEST VIRGINIA.

FAIRMONT.—GRAND: Inaugural Nov. 21; fair attraction and house. Elks' Minstrels 24, 25; big success, with packed houses afternoon and night.—ITEM: Manager Deshon has resigned to accept a position at Newark, O. The vacancy made by Mr. Deshon's resignation is being filled by Gabe Sachs, who comes to Fairmont from Springfield, O.

WHEELING.—COURT: Dante's Inferno Nov. 27-29; good business. Dawn of a Tomorrow 30. Eddie Fox 2. Howe's pictures 4, 5, German Opera co. 6, Third Degree 7-9. WOLFOLLO: Chastagne Belles 27-2; good business. The Hardy Gurdy Girls 4-9.

BLUEFIELD.—ELKS' OPERA HOUSE: Grandstar Nov. 25; splendid performance; appreciative audience. Country Boy 2. Wheeler Sisters Stock co. 4-9. Fighting Parson 6. Al. Wilson 12.

#### WISCONSIN.

SHEBOYGAN.—NEW OPERA HOUSE: The Heart Breakers Nov. 15; capacity. Sousa's Band 20. S. R. Lyman Howe's pictures 25, 26; good business.—ITEM: The Honeymoon co., booked 30, did not appear nor cancel. Merry Mary canceled on ten-day notice. Chorus Lady canceled on seven-day notice. and Manager Stoddard is "in in the air." What's the matter with the traveling co.? This is a good house and a good town.

MADISON.—THEATRE: Madame Sherry Nov. 19; good co. and business. Salvation Nell 23; co. and satisfaction. Sousa's Band 23; packed large house. Paid in Full 29; drew well and pleased. Chorus Lady 27; very good; libretto patronage. Merry Mary 30. Girl in Train 31. Baby Mine 3. Girl in Chancel 10.—ITEM: Work on new Bates Theatre is progressing rapidly.—Elks' memorial service 3.

WAUSAU.—GRAND: A German Gentleman (Frank Wininger) Nov. 20, 21; good co.; S. R. O. Lyman Howe's pictures 25, 26; pleased good business.

JANESVILLE.—MYERS' GRAND: Allen Stock co. in Lena Rivers, Man of Her Choice. Pet of the Regiment and Girl from the South Nov. 21-23; big business.

OSHKOSH.—GRAND: Sousa and band Nov. 21; good house. George Evans's Minstrels 22; big house. Gertrude Elliott in Rebellion 28. Jack Beesey Stock 29-3.

BELOIT.—WILSON'S OPERA HOUSE: With Edged Tools Nov. 23; pleased fair house. Paid in Full 28. Chorus Lady 28. Grace Baird Stock 27-2.

FOND DU LAC.—HENRY BOYLE THEATRE: Sousa's Band Nov. 21; pleased fair audience. Gertrude Elliott in The Rebellion 29.

APPLETON.—THEATRE: Hickman-Bessey co. Nov. 20-25 in repertoire pleased large house. MAU CLAIRE.—OPERA HOUSE: Madame Sherry Nov. 22; good business; pleased.

#### WYOMING.

LARAMIE.—OPERA HOUSE: The Rich Mr. Housenheimer 7.—ITEM: The remodeled Princess Theatre will soon open with vaudeville and pictures.

CHEYENNE.—CAPITOL AVENUE: Baby Mine Nov. 21; pleased big business.

#### CANADA.

##### MONTREAL.

Edith Wynne Matthison in The Piper at the Princess—Good Bill at the Orpheum.

Romeo and Juliet was given at His Majesty's by the Grand Opera co. Nov. 25-27. Clement scored in Romeo, both in singing and acting. La Boheme was given with Madame Perabin as Mimì 28.

The Piper, with Edith Wynne Matthison as the Piper, was the bill at the Princess 27-2. Wm. Raymond and Olive Oliver are both to be credited with good work and little Leonie Fingrath gave a charming performance of the cripple boy. The Balkan Princess with Louise Gunning 4-9.

There is an exceptionally good bill at the Orpheum this week. Charlotte Perry the French actress is one of the features. The Come Back is an amusing sketch; other items, all rather above the average, are Elia and McKenna, Nonette the Gypsy violinist, Ruth Balmer, Tudor Cameron and Bonnie Gayford, and Brooks and Harris, and the Five Cycling Anzures.

The company, La Cinq, is a very celebrated one, is the bill at the National. Miss New York Jr. at the Royal. The Dancing Mithells in the Awakening. The Frank Sisters and Keith and Weston are features. The Montreal Theatians, who intend later on competing for the Earl Grey, presented a good triple bill at Stanley Hall 24, consisting of Sunset, Poor Philodocia, and To Forgive is Divine. W. A. TREMAYNE.

#### TORONTO.

Praise for The Gamblers Company—Frances Starr Pleased at the Princess.

The Gamblers was the offering at the Royal Alexandra Nov. 20-22, and Jane Gowl, Charles Stevenson, Orme Caldaras, George Bachus, and Ethel Jennings were all pleasing. Edith Wynne Matthison in The Piper 23, 24. H. M. S. Pinafore 27-2 proved a pleasing as ever, with De Wolf Hopper, Dick Doss and Viola Gillette as Little Buttercup. Madame X 4-9.

The Case of Becky 20-25 was well presented by Frances Starr and co. at the Princess Theatre. William Hawtry 27-2 drew capacity. Winnifred Kingston and Howard Christie gave good support. John Gray in a single scene 4-9. The Old Homestead was once again presented 20-25 at the Grand. Rock of Ages 4-9; made good impression and did good business.

George V. Hobart's Everywife was given a fine production at Shea's 20-25; clever co. and good business. H. CHESTER IRONSIDE.

CALGARY. ALTA.—LYRIC: Madame Sherry Nov. 20-22; good business. Kubelik 23; delighted large audience. Mathele Stock co. (Harry D. Marr) in My Friend from India 24, 25; fair co. and business. Mathele Stock co. in The Third Degree 27-2.—ORPHIUM: The Elks' Musical Comedy co. in Hotel Film 20-25; good business. Same co. in A Banful Venice 27-2.—THRINER'S HALL: Mark Hambourg played to a large and enthusiastic audience 21.

LONDON, ONT.—GRAND: Town Marshal Nov. 21; fair performance and business. The Gamblers 23; well presented by a strong co.; good house. Lew Dockstader's Minstrels 25; two performances; well patronized. Old Homestead 28; drew fair business and pleased, as usual. May Robson opened a two nights' engagement 29 with The Rejuvenation of Aunt Mary; light business, but pleased. Her new play, A Night Out, 30, drew better house.

WINNIPEG. MAN.—WALKER: Nordica Nov. 20; capacity. Flirting Princess 21-25; good business. Madame Sherry 27-2; pleased good business.—WINNIPEG: Permanent Players in Raffles 20-25; well presented; capacity.—GRAND: For Her Sake 27-2; good business.

REGINA. SASK.—THEATRE: Marks Bros. Stock Nov. 20-23; pleased good houses. Fox Concert co. 23; good attraction; co. included, besides Mr. and Mrs. Fox, Isabel Henderson, Jan. Biehe, and George Webster. The Rivals 24, 25; good co. and business.

ST. JOHN, N. B.—OPERA HOUSE: Paul Gilmore and Katherine Hutchinson in The Mummy and the Humming Bird Nov. 28. W. S. Harkins will open a two weeks' engagement Dec. 28, opening in The Lottery Man.

WOODSTOCK, ONT.—OPERA HOUSE: The Town Marshal Nov. 24; fair business; deserved much better. The Marks co. (No. 1 co.) with May A. Bell Marks 27-2; excellent business; good attraction.

SASKATOON. SASK.—EMPIRE: Jan Kubelik Nov. 30; large house. Marks Brothers 24-30 opened in A Rugged Prince.—STAR: The Merry Musical Jinks 27, 28.

SHERBROOKE. QUE.—HIS MAJESTY'S: Amateur production of Patience Nov. 24, 25; pleased large audience. The Gamblers 5.

OTTAWA, ONT.—RUSSELL: Madame X Nov. 27, 28; touched the hearts of large audiences.

PETROLIA, ONT.—VICTORIA: Guy Brothers' Minstrels Nov. 24; pleased good house.

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lens 9, Canton 10, Hutchinson 11, Hoisington 12, Larned 13, Ellsworth 14, McPherson 15, Pratt 16, Dabhart, Kan., 17.  
TALKER, THE (Henry B. Harris): Baltimore, Md., 4-9.  
TEMPEST AND SUNSHINE (G. L. Crawford): Bennington, Kan., 6, Glens 7, Delphos 8, St. George 9.  
TEMPEST AND SUNSHINE (Eastern): H. A. Murray; Cherry Valley, N. Y., 6, Schoharie 7, Coxsack 8, Rosendale 9.  
TEN NIGHTS IN A BARROOM: Rochester, N. Y., 4-6, Syracuse 7-9, Washington, D. C., 11-16.  
THAIS (Joseph M. Gaites): Omaha, Neb., 3-9.  
THELMA (Fred A. Huff): Hittordsburg, Ky., 6, Stanford 7, Livingston 8, Halespach 9.  
THIEF, THE (Eastern): George A. Sullivan; Rockhill, S. C., 6, Union 7, Spartanburg 8, Greenville 11, Laurens 12, Belton 13, Feiler 14, Anderson 15, Abbeville 16.  
THIRD DEGREE (Central): United Play Co.; Dayton, O., 4-5, Wheeling, W. Va., 7-9, Pittsburgh, Pa., 11-16.  
THIRD DEGREE (Southern): United Play Co.; Jackson, Miss., 6, Port Gibson 7, Brookhaven 8, Kentwood, La., 9, Montgomery, Miss., 11, Tuscaloosa, Ala., 12, New Decatur 13, Huxville 14, Chattanooga, Tenn., 15, Rome, Ga., 16.  
THIRD DEGREE (Western): United Play Co.; Los Angeles, Cal., 3-9, Santa Ana 10, San Bernardino 11, Oxnard 12, Ventura 13, San Luis Obispo 14, Monterey 15, Santa Cruz 16.  
TOWN MARSHAL (O. E. Wee): Philadelphia, Pa., 4-9.  
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Philadelphia, Pa., Nov. 8—Indefinite.  
TRAVELING SALESMAN (Henry B. Harris): South Bend, Ind., 4-5, Dowagiac, Mich., 7, Goshen, Ind., 8, Valparaiso 9, Chicago, Ill., 11-16.  
TRAVELING SALESMAN (Eastern): A. S. Stern; Orono, Mich., 6, Ponton 7, Charlotte 8, St. Johns 9, Battle Creek 10, Tecumseh 11, Hudson 12, Hillsdale 13, Muskegon, Ind., 14, Three Rivers, Mich., 15, Jackson 16, Benton Harbor 17.  
TRAVELING SALESMAN (Western): A. S. Stern; Trinidad, Colo., 6, Rocky Ford 7, Canon City 8, Salida 9, Leadville 10, Glenwood Springs 11, Grand Junction 12, Springville 13, Frisco 14, Brigham 15.  
UNCLE TOM'S CABIN (Leon Washburn): Manchester, N. H., 6, 8, 9, Nashua 7, Haverhill, Mass., 8, Lawrence 9, Lynn 11, 12, Fall River 13, 14, New Bedford 15, Brockton 16.  
UNCLE TOM'S CABIN (William Kibbler): Lincoln, Neb., 6, Beatrice 7, Manhattan, Kan., 8, Topeka 9, Kansas City, Mo., 10-16.  
UNCLE TOM'S CABIN (Eastern): Wm. Kibbler; New Castle, Ind., 6, Richmond 7, Springfield, O., 8, Muncie, Ind., 9.  
VIRGINIAN, THE (J. H. Falser): Hamilton, Mont., 6, Wallace, Id., 7, Spokane, Wash., 8-10, Lewiston, Ida., 11, Colfax, Wash., 12, Walla Walla 13, No. Yakima 14, Aberdeen 15, Tacoma 16.  
WARE HELEN (Henry B. Harris): New York City Nov. 1—Indefinite.  
WARFIELD, DAVID (David Belasco): New York City Oct. 1—Indefinite.  
WHEN KNIGHTHOOD WAS IN FLOWER (W. K. Sparks): Brigham, U. S. Salt Lake City 7, Provo 8, Springville 9.  
WHITE SISTER: Carthage, Mo., 12, Akron, O., 14-16.  
WHITE SQUAW (J. P. Sullivan): Memphis, Tenn., 3-9, New Orleans, La., 10-16.  
WHITESIDE, WALKER (P. H. Liebler): Columbus, O., 4-6, Piqua 7, Springfield 8, Connersville, Ind., 9, Indianapolis 11-15.  
WILSON, AL. H. (Edwin S. Ellis): Atlanta, Ga., 3, Chattanooga, Tenn., 7, Knoxville 8, Bristol 9, Pulaski, Va., 11, Bluefield, W. Va., 12, Roanoke, Va., 13, Richmond 14, Newport News 15, Norfolk 16.  
WILSON, FRANKIE (Charles Frohman): Jersey City, N. J., 4-9, Pittsburgh, Pa., 11-16.  
WOMAN AGAINST WOMAN: Boston, Mass., Nov. 1—Indefinite.  
WOMAN, THE (David Belasco): New York City Sept. 10—Indefinite.

## STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York City Aug. 20—Indefinite.  
ADOLPHUS (Dick Cummings): Los Angeles, Cal., Nov. 27—Indefinite.  
ALCANTARA (Bela and Mayer): San Francisco, Cal., Aug. 20—Indefinite.  
ARDEN, CAROL: Houston, Tex., Sept. 24—Indefinite.  
AVENUE: Wilmington, Del.—Indefinite.  
BELASCO AND STONE (Bela and Stone): Los Angeles, Cal.—Indefinite.  
BENNETT, J. MOY: Oshkosh, Wis.—Indefinite.  
BIJOU: Port Huron, Mich., Oct. 20—Indefinite.  
BIJOU (Geo. A. Haley): Woonsocket, R. I.—Indefinite.  
BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 2—Indefinite.  
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—Indefinite.  
BLANEY-SPONER: Philadelphia, Pa., Sept. 18—Indefinite.  
BOSTON PLAYERS (James A. Roswell): Baltimore, Md., Sept. 11—Indefinite.  
BOYCE PLAYERS: Waterloo, Ia., Nov. 6—Indefinite.  
BROADWAY (Bartley McCullom): Lawrence, Mass., Nov. 6—Indefinite.  
BURBANK (Oliver Morosco): Los Angeles, Cal.—Indefinite.  
CLEVELAND PLAYERS: Cleveland, O., Aug. 21—Indefinite.  
OTIS, LEWIS J. (Cole and Dull): Stamford, Conn., Aug. 29—Indefinite.  
COLLIER: Chicago, Ill., Sept. 4—Indefinite.  
ORRIG (John Craig): Boston, Mass., Sept. 1—Indefinite.  
ORSCOTT (H. W. Smith Amusement Co.): Haverhill, Mass., Sept. 11—Indefinite.  
CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—Indefinite.  
CURTIS COMEDY: Franklin, La., Sept. 15—Indefinite.  
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 18—Indefinite.  
EMPIRE: Holyoke, Mass., Sept. 4—Indefinite.  
FAMILY: New York City Sept. 4—Indefinite.  
FORBES, GUR A. (Jacob Wilk): Duluth, Minn., Oct. 1—Indefinite.  
FORBES, LUTCH (George Fish): Trenton, N. J., Oct. 16—Indefinite.  
GAGNON-POLLOCK (Bert G. Gagnon): New Orleans, La.—Indefinite.  
GARRICK (Rogers and Ritter): Salt Lake City, U. S., Sept. 18—Indefinite.  
GERMAN (Hans Leibel): St. Louis, Mo., Oct. 1—Indefinite.  
GERMAN (C. E. Schmid): Cincinnati, O., Oct. 1—Indefinite.  
GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 2—Indefinite.  
GILLETTE (J. W. Gillette): Butte, Mont., Nov. 28—Indefinite.  
GIMBOY (B. P. Forbes): Detroit, Mich.—Indefinite.

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Singer): Chattanooga, Tenn., 6. Roma, Ga., 7. Annapolis, Md., 8. Birmingham 9. New Decatur 11. Huntsville 12. Nashville, Tenn., 13. Paducah, Ky., 14. Cairo, Ill., 15. MODERN SUZANNE (A. H. Woods and H. H. France): Chicago, Ill., Nov. 10—Indefinite. MONTGOMERY AND STONE (Charles Dillingham): Los Angeles, Cal., 4-9. MULDOON'S PIONEER (Chas. M. Marsh): Toledo 6-8, Louisville, Ky., 10-16. MUTT AND JEFF (Co. A; Gus Hill): Chicago, Ill., Oct. 22-Dec. 1. MUTT AND JEFF (Co. B; Gus Hill): Galveston, Tex., 6. Houston 7. San Antonio 8, 10. Austin 11. Waco 12. Ft. Worth 13, 14. Dallas 15. MUTT AND JEFF (Co. C; Gus Hill): Boston, Mass., Nov. 13—Indefinite. MUTT AND JEFF (Co. D; Gus Hill): Brooklyn, N. Y., 4-10. NEVER HOMES (Low Fields): New York city Oct. 5—Indefinite. NEWLYWEDS AND THEIR BABY (Eastern: Leola Britton): Danville, Pa., 8. Broomberg 7. Berwick 8. Allentown 9. Philadelphia 11-16. NEWLYWEDS AND THEIR BABY (Western: Leola Britton): Kansas City, Mo., 3-9. St. Joseph 10-15. Omaha, Neb., 14-15. PEGGY (Messrs. Shubert): New York city Dec. 7—Indefinite. PINK LADY (Messrs. Shubert): Rochester, N. Y., Schenectady 8. PINK LADY (Klaw and Erlanger): New York city March 15—Indefinite. PINK LADY (Klaw and Erlanger): Newark, N. J., 4-9. Boston, Mass., 11-23. PINK LADY (Klaw and Erlanger): Washington, D. C., 4-10. QUAKERS GIRL (Henry B. Harris): New York city Oct. 13—Indefinite. KING, BLANCHE (Frederic McKay): Chicago, Ill., Nov. 12-Dec. 6. Milwaukee, Wis., 10-13. MINNEAPOLIS, Minn., 14-16. SCHIFF, FRITZ (Messrs. Shubert): Columbia, S. C. SCHOOL DAYS (Stair and Havlin): Chicago, Ill., 3-9. St. Louis, Mo., 10-16. SINEY, GEORGE (Frank Whitbeck): Seattle, Wash., 8-9. Tacoma 10, 11. Vancouver, B. C., 12, 13. Victoria 14. Bellingham, Wash., 15. Everett 16. SMART SET (Chas. E. Barton): Chicago, Ill., 3-9. Cincinnati, O., 10-16. SOUL KISS (Mittenthal Bros.): St. Paul, Minn., 3-9. SPRING MAID (Werba and Luescher): Winnetka, Ill., 4-9. Minneapolis, Minn., 10-16. SUNNY SOUTH (J. C. Rockwell): Clinton, N. Y., 6. Hamilton 7. SUNNAT, VALENTA (Lee Harrison): Rochester, N. Y., 6-8. SWEETEST GIRL IN PARIS (Harry Askin): Hannibal, Mo., 8. Jacksonville, Ill., 7. Decatur 8. Danville 9. Terre Haute, Ind., 10. Vincennes 11. Evansville 12. Henderson 13. Louisville, Ky., 14-16. SYLVIA, MARGUERITA (A. H. Woods): Chicago, Ill., Nov. 14—Indefinite. THREE ROMEOS (Messrs. Feltner and Dreyfus): New York city Nov. 1—Indefinite. THREE TWINS (Philip H. Niven): Dover, N. J., 6. Middletown, N. Y., 7. Newburgh 8. Poughkeepsie 9. Kingston 11. Plainfield, N. J., 12. Burlington 13. Bridgeton 14. Atlantic City 15, 16. THREE TWINS (Western: F. A. Wade): Nanticoke, Can., 6. New Westminster 7. Vancouver 8, 9. Bellingham, Wash., 11. Tacoma 12. Centralia 13. Kelso 14. Vancouver 15. Astoria, Ore., 16. TRENTINI, EMMA (Oscar Hammerstein): Milwaukee, Wis., 3-9. Indianapolis, Ind., 7-9. St. Louis, Mo., 10-16. VAN, BILLY B. (Stair and Havlin): Cleveland, O., 3-9. Dayton 11-13. Columbus 14-16. VIENNESE OPERA (M. Harlin): New York city Oct. 16—Indefinite. WARD AND WILKES (Stair and Havlin): Chicago, Ill., 3-23. WEDDING TRIP (Messrs. Shubert): Philadelphia, Pa., Nov. 30—Indefinite. WINTER GARDEN REVUE (Messrs. Shubert): New York city Sept. 2—Indefinite. WOODRUFF, HENRY (Mort H. Singer): Hamilton, O., 6. Louisville, Ky., 7-9. Portsmouth, O., 11. Huntington, W. Va., 12. Charleston 13. Parkersburg 14. Marietta, O., 15. Zanesville 16. MINSTRELS. DOCKSTADER'S LEW (O. E. Hodges): Detroit, Mich., 4-9. Springfield, O., 9. Hamilton 10. DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 10—Indefinite. EVANS' HONEY BOY (George Evans): Ft. Madison, Ia., 6. Peoria, Ill., 7. Burlington 12. Dubuque 9. Davenport 10, 11. Cedar Rapids 12. Marshalltown 13. Ottumwa 14. Oskaloosa 15. Des Moines 16. FOX'S LONE STAR (Roy E. Fox): Shiner, Tex., 4-8. Rosebud 7-9. GEORGIA TROUBADOURS (Wm. C. McCabe): Taylorville, Ill., 8. Stonington 7. Blue Mound 8. Argenta 9. Pawnee 11. Virginia 12. Mt. Sterling 13. Versailles 14. Bluffs 15. Bavia 16. Hull 17. GUY BROTHERS: Rodney, Can., 6. Aymer 7. St. Thomas 8. Tillsonburg 9. Greenville 11. Paris 12. BIRLEBOUE. AL REEVES'S BIG BEAUTY: Buffalo, N. Y., 4-9. Rochester 11-16. AMERICANS (E. D. Miner): St. Paul, Minn., 3-9. Omaha, Neb., 10-16. BREMAN SHOW (Jack Singer): Brooklyn, N. Y., 4-9. New York city 11-16. BELLES OF THE BOULEVARD (Fred McAller): Kansas City, Mo., 3-9. St. Louis 11-16. BEN WELCH (Jack Singer): Chicago, Ill., 3-9. Milwaukee, Wis., 10-16. BIG BANNER (Gallagher and Shean): Schenectady, N. Y., 4-6. Albany 7-9. Fall River, Mass., 14-16. BIG GAIETY (W. A. Miller): Baltimore, Md., 4-9. Washington, D. C., 11-16. BIG REVIEW (Henry P. Dixon): Detroit, Mich., 3-9. Chicago, Ill., 10-16. BOHEMIANS (Al Labin): Cleveland, O., 3-9. Pittsburgh, Pa., 11-16. BON TONS (Jess Burns): New York city Nov.

27-Dec. 9. Springfield, Mass., 11-13. Worcester 14-16. BOWERY (Hurtig and Seamon): New York city 4-10. BROADWAY GIRLS (Henry Shapiro): Minneapolis, Minn., 3-9. St. Paul 10-16. CENTURY GIRLS (Morris Weinstein): St. Louis, Mo., 3-9. Indianapolis, Ind., 10-16. CHERRY BLOSSOMS (Max Armstrong): Milwaukee, Wis., 3-9. Minneapolis, Minn., 10-16. COLLEGE GIRLS (Chas. Foreman): Philadelphia 4-9. Brooklyn, N. Y., 11-16. COLUMBIA (Frank Logan): Brooklyn, N. Y., 4-9. Newark, N. J., 11-16. COZY CORNER GIRLS (Louis Watson): New York city Nov. 27-Dec. 9. Brooklyn, N. Y., 11-16. CRACKERJACKS (Bob Manchester): Springfield, Mass., 4-9. Worcester 7-9. Providence, R. I., 11-16. DAFFYDILS (Sam Rice): New York city 4-9. Philadelphia, Pa., 11-16. DARLINGS OF PARIS (Chas. Taylor): Philadelphia, Pa., 4-9. Wilkes-Barre 11-16. DREAMLAND (Dave Marion): Providence, R. I., 4-9. Boston, Mass., 11-16. DUCKLINGS (Frank Calder): Chicago, Ill., 3-9. Milwaukee, Wis., 10-16. FOLLIES OF THE DAY (Harney Gerard): Cincinnati, O., 3-9. Chicago, Ill., 11-30. GAY WIDOWS (Louis J. Gerhardt): Buffalo, N. Y., 4-9. Detroit, Mich., 11-16. GINGER GIRLS (Hurtig and Seamon): Philadelphia, Pa., 4-9. Baltimore, Md., 11-16. GIRLS FROM HAPPYLAND (Hurtig and Seamon): Minneapolis, Minn., 3-9. St. Paul 11-16. GIRLS FROM MISSOURI (Louis Talbot): Omaha, Neb., 3-9. Kansas City, Mo., 10-16. GIRLS FROM RENO (James Madison): Harrisburg, Pa., 6. Reading 7. Allentown 8. Chester 9. Washington, D. C., 11-16. GOLDEN CROOK (Jas. Fulton): Boston, Mass., 4-9. Albany, N. Y., 11-13. Schenectady 14-15. HASTINGS' BIG SHOW (Harry Hastings): St. Paul, Minn., 3-9. Omaha, Neb., 10-16. HIGH SCHOOL GIRLS (Arthur Gorman): Kansas City, Mo., 3-9. St. Louis 10-16. HONEYMOON GIRLS (Al. Rich): New York city 4-9. Philadelphia, Pa., 11-16. IDEALS (Sam Robinson): Washington, D. C., 4-9. Baltimore, Md., 11-16. IMPERIALS (Sam Williams): Baltimore, Md., 4-9. Philadelphia, Pa., 11-16. JARDIN DE PARIS (Eurt Hendrick): Pittsburgh, Pa., 4-9. Johnstown 11. Altoona 12. Harrisburg 13. Reading 14. Allentown 15. Chester 16. JERSEY LILIES (Wm. Jennings): Toronto, Can., 4-9. Buffalo, N. Y., 11-16. KENTUCKY BELLES (Milton Fenton): Philadelphia, Pa., 4-9. Jersey City, N. J., 11-16. KNICKERBOCKERS (Louis Noble): Chicago, Ill., 3-9. Detroit, Mich., 11-16. LADY BUCCANNERS (Harry M. Stronach): Scranton, Pa., 4-9. New York city 11-23. LOVE MAKERS (Dave Guran): Cincinnati, O., 3-9. Chicago, Ill., 10-16. MAJESTICS (David Gordon): Washington, D. C., 4-9. Pittsburgh, Pa., 11-16. MERRY BURLINGERS (Joe Leavitt): Boston, Mass., 4-9. Montreal, Can., 11-16. MERRY MAITENS (Edward Shafer): New York city 4-10. MERRY WHIRL (J. Herbert Mack): Newark, N. J., 4-9. Hoboken 11-16. MIDNIGHT MAIDENS (Wm. S. Clark): Fall River, Mass., 7-9. Boston 11-16. MISS NEW YORK JR. (Wm. S. Fennerty): Toronto, Can., 4-9. Rochester, N. Y., 11-16. MOULIN ROUGE (Joe Pine): Jersey City, N. J., 4-9. Boston, Mass., 11-16. PACEMAKERS (T. M. Herk): Brooklyn, N. Y., Nov. 27-Dec. 9. New York city 11-16. PAINTING THE TOWN (Holliday and O'Leary): Boston, Mass., 4-9. Albany, N. Y., 11-13. Schenectady 14-16. PASSING PARADE (M. Messing): Milwaukee, Wis., 3-9. Minneapolis, Minn., 10-16. PAT WHITE'S GAIETY (Walter Groves): Taylorville, Ill., Nov. 26-Dec. 9. QUEN OF BOHEMIA (Henry P. Jacobs): Albany, N. Y., 4-9. Schenectady 7-9. Brooklyn, 11-16. QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Wilkes-Barre, Pa., 4-9. Scranton 11-16. QUEENS OF THE JARDIN DE PARIS (Joe Howard): Toledo, O., 3-9. Chicago, Ill., 10-16. ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Louisville, Ky., 3-9. Cincinnati, O., 10-16. ROSE SYDRELL'S (W. S. Campbell): New York city 4-9. Philadelphia, Pa., 11-16. RUNAWAY GIRLS (Peter S. Clark): Rochester, N. Y., 4-9. Schenectady 11-13. Albany 14-16. SAM DEVERE'S (Louis Stark): Montreal, Can., 4-9. Toronto 11-16. SOCIAL MAIDS (Hurtig and Seamon): Cleveland, O., 4-9. Toledo 10-16. STAR AND GARTER (Frank Weisburg): St. Louis, Mo., 3-9. Louisville, Ky., 10-16. STAR SHOW GIRLS (John T. Baker): Indianapolis, Ind., 3-9. Louisville, Ky., 11-16. TAXI GIRLS (Hurtig and Seamon): Pittsburgh, Pa., 11-16. CLEVELAND, O., 11-16. TIGER LILIES (D. R. Williamson): Rochester, N. Y., 4-9. Buffalo 11-16. TROCADEROS (Chas. H. Waldron): Detroit, Mich., 3-9. Toronto, Can., 11-16. VANITY FAIR (Bowman Bros.): Hoboken, N. J., 4-9. New York city 11-23. WATSON'S BURLINGERS (W. B. Watson): Chicago, Ill., 4-23. WHIRL OF MIRTH (Whallen and Martell): Brooklyn, N. Y., 4-10. WORLD OF PLEASURE (Geo. H. Fitchett): Omaha, Neb., 3-9. Kansas City, Mo., 11-16. YANKEE DOODLE GIRLS (Sol Meyer): Louisville, Ky., 3-9. Cincinnati, O., 10-16. ZALLAH'S OWN (W. C. Cameron): Chicago, Ill., Nov. 10-Dec. 9. Cleveland, O., 11-16. MISCELLANEOUS. HOFFMAN, GERTRUDE: Chicago, Ill., 10-16. KURLIK, JAN (P. C. Whitney): Seattle, Wash., 6. Portland, Ore., 7. Seattle, Wash., 10. MORDKIN'S, M. MIKAIL, IMPERIAL RUS-RIAN BALLETS: Indianapolis, Ind., 7, 8. Rochester, N. Y., 13. RAYMOND, THE GREAT (Maurice P. Raymond): Bombay, India, Oct. 23—Indefinite. THURSTON, HOWARD (Dudley McAdow): Cincinnati, O., 3-9. Louisville, Ky., 10-16.

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# MOTION PICTURES

## "SPECTATOR'S" COMMENTS



**T**HE Aldermanic sub-committee of New York, of which Alderman White is chairman, has reported on motion picture conditions and has prepared an ordinance for the regulation of motion picture theatres and motion picture films. The proposed ordinance contains a provision for censoring films by the police department. At a public hearing by the committee last Friday, little or nothing was said on the subject of censoring the films, almost sole attention being paid to the proposed conditions to govern the building and operation of picture theatres and the issuing of licenses for the same. As the question of police or other official censorship, however, seems likely to come up later as an issue in New York, the following facts and arguments, briefly summarized, are respectfully submitted to the Mayor and the Aldermen for consideration.

It is contended in opposition to official censorship:

That censorship is an exercise of power repugnant to American institutions, destructive of freedom of press and speech and damaging to the free development of art.

That it should never be invoked against any medium of public expression, nor against any branch of art, except under the most grave provocation, which, in the case of motion pictures, absolutely does not exist.

That the motion picture is becoming an effective medium for expressing ideas, opinions, arguments and facts, and is developing a new and popular art, the far reaching possibilities of which are only just being realized, by those intimately connected with the business, although by the uninformed this statement will be looked upon, possibly, as amiable exaggeration.

That as a medium of speech and art, the motion picture therefore demands and should have equal consideration with the press and the stage.

That no valid reason for censoring motion pictures can be alleged that would not apply with the same or greater force to the press and the stage.

That censoring of the press is admittedly impossible under the fundamental law and would not for a moment be thought of in America, even if lawful, notwithstanding the fact that there are newspapers and other publications that would seem to invite censorship by the unlicensed and reckless exercise



**DOROTHY GIBSON**

*A Leading Lady of the Eclair (American) Stock*

of their privileges; it being held that the limited evil they do is as nothing when weighed against the priceless institution of a free press.

That the censoring of the stage, the drama or other arts has never been seriously proposed in America, although there have not been wanting conspicuous examples when the stage has offended against morals and good taste and has even glorified crime and criminals.

That notwithstanding the fears of well meaning, but not well informed people, the motion picture as an institution is almost entirely free from those evils that are charged against it and that are more frequently apparent in the press and on the stage.

That the higher moral tone of the motion picture, as compared to the press and the stage, is almost wholly due to the force of public opinion as expressed by the patrons of the motion pictures and by the public press, and as understood and complied with by the makers of films.

That from almost the beginning of the motion picture business, the few isolated cases of admittedly objectionable pictures have, by reason of offending the public patrons of the picture theatres, been forced into obscurity and non-circulation without the aid of censorship, official or otherwise, as for example, the Mrs. Guinness and the Younger Brothers films which entirely disappeared: the train robbery film which is almost extinct and was never seen in ninety-nine per cent. of the picture houses at present in operation, and the Beulah Binford film, which was exhibited in only a few small scattering theatres out of the 12,000 or 15,000 motion picture theatres in America.

That other motion picture subjects alleged to be harmful are almost wholly not so, in fact, vice or crime never being introduced, except to condemn it, and never being glorified nor made alluring.

That such pictures as the cowboy films, while not elevating in taste and generally worthless as examples of art, are distinctly not criminal in their influence on

youthful minds. Persons accustomed to watching the effect of these pictures on youthful spectators unite in declaring that the villain is always biased and the hero, heroine and officers of the law are invariably applauded.

That to censor these pictures or any others, as experience amply shows, amounts often to nothing, but the exercising of the censors' whims—the merest quibbling over non-essentials, such as eliminating the thrust of a knife or the discharge of a gun or the insertion of a key in a lock—spoiling the realistic expression of an incident without changing the incident itself.

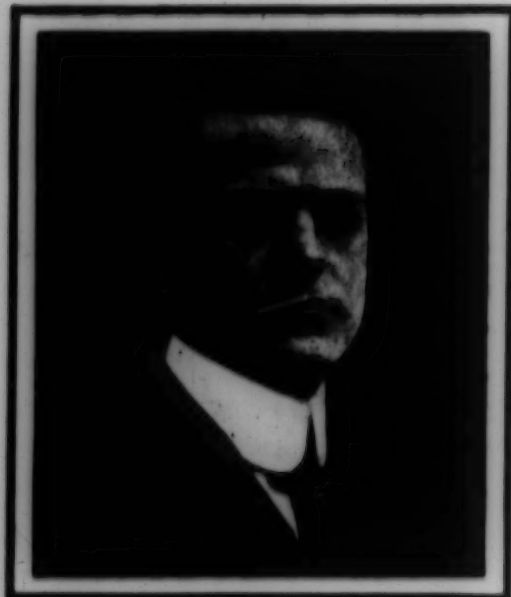
That no two censors always agree or can possibly agree in their verdicts on disputed points, and that a consensus of public opinion, as expressed by the millions who see the pictures and by the public press, is the only safe and final verdict as to what is objectionable and unobjectionable.

That the films have steadily improved in good taste and artistic quality by natural growth through the efforts of the makers to satisfy the constantly increasing critical demands of the public, regardless of the exactions of local censorship officials in a few isolated centers.

That the National Board of Censorship, that now passes on practically all the motion pictures offered for exhibition in America, is not in reality a censorship board, because it has no official authority, but is more truly an advisory board, giving the manufacturers the benefit of its judgment as to what may be proper or improper, and as such proving by the uniformity with which its advice is accepted, the honest desire of the manufacturers to issue no films that might by any chance offend good taste or good morals.

That to give this board or any other set of persons arbitrary authority to eliminate parts or entire films from mere caprice, or from some more dangerous motive would open the door to abuses that would be inevitable and in time, when the motion picture has gained its proper status as a great medium of public expression and art, would threaten freedom of speech itself.

That existing laws in this and other States which have been found ample for protecting the public against really dangerous or shocking stage exhibitions or printed publications, has been and would be entirely adequate for preventing or punishing similar offenses on the



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Of the Rex Family





ADAM KESSEL

President of the New York Motion Picture Company

part of motion pictures, without resort to extra drastic oppression of arbitrary official censorship.

That the adoption of official censorship in New York City, as the first municipality of the country, would be followed inevitably by similar action in a great many other cities and towns, thus setting up a multitude of varying standards of censorship, no two alike and all governed mostly by whim or caprice, to the great detriment of motion picture development along serious and artistic lines.

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There are doubtless many other reasons which will occur to the friends of motion picture freedom why censorship here as elsewhere will prove not only entirely useless, but also dangerous and destructive. And it cannot be doubted that if all the facts and arguments bearing on the question were fully known to the public and the press, the sound sense of the American people would speedily assert itself again, as it has so many times in the past, and the ominous censorship fad would be sent to the rear, where it belongs. The trouble is and has been that the enthusiastic but meddling busybodies, who are continually eager to correct every real or imaginary ill by paternal regulation, have been the ones who make the most noise. The sensible, but unemotional people who happen to know the facts, are not of a character to make much fuss about anything. They let the hysterical reformers do all the talking and the result too often is that some bit of fool legislation gets planted in the laws to plague the people for a long time thereafter. The well-known disposition of Mayor Gaynor to never go off half-cocked on any new proposition leads to the hope, however, that this censorship matter will receive the careful consideration it demands.

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The other points that are being considered in connection with the proposed legislation are mostly local in effect. Whether picture theatres should be licensed by the license department or by the police is not vital, anyhow. The conditions that shall surround the building of new houses will very probably be worked out with some degree of reason. Regulations of this class are demanded for the safety of the public and New York should have had them long ago. So, too, with regulations for the proper conduct of picture houses, especially as to fire precautions, ventilation and sanitation. Even the matter of admission of children is proper for wise restriction. That children should be admitted without reserve, at even special hours, is open to grave question. Children should be subject to their parents' regulation in all cases, and it follows that where the child abuses his privileges and visits picture shows or any other places to the detriment of his duties, there should be ways to prevent. It may be onerous to insist that children must always be accompanied by parents or guardians at picture shows, but might it not be possible to provide that each child must show evidence of its parents' or guardian's consent before admission is accorded?

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Digressing for a moment from the censorship boggy, something more should be said about the use of cap-

tions or sub-titles, lest our friends, the producers, forget, as some of them appear to be doing, the logical use of these aids to the motion picture film. The practice that some companies follow, of stating in a caption the substance of the action in the scene to follow, cannot be too strongly condemned. By carefully prefacing the plot development in this way, the story is converted into a printed narrative instead of a motion picture drama, and the spectator, by his fore knowledge of what is to come, is robbed of that delightful sense of discovery which comes to the one who reads from the action and the acting alone the development of the plot.

The subtitle therefore should never tell all, except where the pictures themselves tell nothing. When the pictures convey anything at all of the story, the captions should never repeat or anticipate. The most they should do is to supply deficiencies and give helpful hints. These offices the caption can perform in various more or less artistic ways. One of the most effective is to insert at climatical points pertinent speeches of the characters. Another way is to employ poetical quotations. But whatever the style, they should not tell too much and should be inserted only where they logically belong.

THE SPECTATOR.

### BISON GETS 101 RANCH.

The surprise of the week is the announcement that the New York Motion Picture Company is abandoning the regular style of Indian and cowboy pictures it has been making for the past several years, and will hereafter produce nothing but sensational, spectacular Western subjects, with large casts, and that it has leased the Miller Brothers' 101 Ranch Wild West Show, which is now installed at Bear Valley, Cal., having been consolidated with the regular organized Bison Company of sixty people.

President Kessel, of the New York Motion Picture Company, said to a Miamon representative:

"We intend to make, and are making at the present time, what I predict will be the most sensational subjects ever produced. We have been working very quietly until we were in a position to make the proper announcement. The company we now have is the largest stock company in the whole world, comprising more than 400 people employed daily. It includes the reorganized regular stock company of sixty people and the Miller Brothers' 101 Ranch Wild West Show company of 350 people. We have been fortunate in securing this famous aggregation, all of them being seasoned show people, equipped with splendid horses and necessary paraphernalia."

### MARY PICKFORD—"LITTLE MARY."

The portrait of that pleasing little actress, Mary Pickford, which appears on the cover page of *THE MIAMON* this week, is from the most effective still photograph of the little lady ever made. The original negative is by Bangs and no one will deny that he has caught Miss Pickford at a most delightful moment. For the purpose to which the portrait is put, *THE MIAMON* artist has added to the effect with his usual artistic taste and skill, so that all in all the portrait is one of the most attractive that ever graced *THE MIAMON*'s cover page.

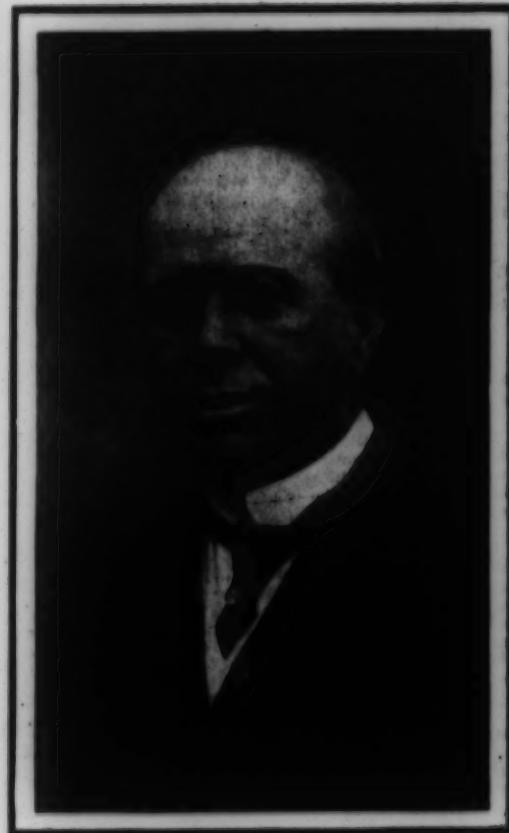
Miss Pickford's first recorded stage work was as one of the children in *The Warrens of Virginia*, when she won the special praise of the critics, who predicted a bright career for her. After that she went into motion pictures, becoming probably the most idolized actress in this growing branch of the profession. While Miss Pickford has her limitations, being best adapted for



Schloss, N. Y.

LAURA SAWYER

With the Edison Stock Company



EDWARD O'CONNOR

Of the Edison Players

dainty comedy parts, she does notable work in character delineations and romantic roles. She is at present appearing in Majestic film productions.

### FRANK CRANE A COMET DIRECTOR.

Frank Crane, who became one of the best known of independent leading men in the course of his year and a half connection with the Thanhouser Company, has joined the Comet forces as director. He was the first independent leading man to lecture on the pictures he appeared in. Directing is not a new business to him, as he has prepared many vaudeville and stage productions, and acted as temporary director for Thanhouser last summer. But he becomes a permanent director with the Comet, and most of this brand of film will be from his hands. The first is *The Late Mrs. Barry*, released Dec. 1, and the second *Just in Time for Dinner*. Mr. Crane has conceived some new ideas relative to producing of "the picture-as-it-ought-to-be," and his Comet work is being watched with interest. Mr. Crane distinguished himself in the leading roles of such of the Thanhouser "classics" as *Uncle Tom's Cabin*, *Ten Nights in a Bar-Room*, *Rip Van Winkle*, *John Halifax*, *Gentleman*, *Old Curiosity Shop*, and *Silas Marner*.

### COMING IMP NOVELTIES.

The Imp. photographers filmed the annual cross country run of Columbia College, which will be issued under the title of *Columbia Chase*. The Imp. people have also produced a football film in which a number of important plays in a recent regular game are reproduced. King Baggot and William Robert Daly appear as players.

### STUDIO GOSSIP.

Edna Payne is no longer with the Lubin company. W. N. Selig has returned to Chicago from Los Angeles and is much improved in health.

Edna Fisher, of the Selig Western company, was badly injured last week by falling from a stage coach which was being used in scene. Her skull was fractured and left ankle broken.

Marshall P. Wilder has been engaged to appear in a limited number of Vitagraph comedies.

Myrtle Stedman, leading woman for one of the Selig Western companies, operating in Colorado, sang for the prisoners in the Colorado penitentiary Thanksgiving Day. At the request of the prisoners she will sing every Sunday.

John B. Cumpson, the new acquisition to the Imp comedy players, worked in his first Imp picture last week. The comedy is entitled *Billy's Scance* and will be for release Saturday, December 16. The story is said to be extremely funny and the business gives Mr. Cumpson a great chance to pose in his particular line of comedy.

The first Nestor picture taken at the new studio, Hollywood, California, and surrounding picturesque country, will be released Dec. 13. It is called *The Law of the Range*, and it is reputed to be a magnificent specimen of that type of Western which stirs and delights and is forever popular.

Imp employees will give a ball the night of Dec. 30 at Alhambra Hall, Harlem.



## LETTERS AND QUESTIONS.

## Answered by "The Spectator."

In publishing the bouquet of daffodils from "Magnolia May Dew," The Spectator did not intend to invite the kind of similar contributions that he has since received. Lack of space and courage forbids printing all of them, and therefore, not to give offense to those who might be ignored, none of them will appear in these columns hereafter. This Mignon does not aspire to be a comic paper. Let this paragraph be a reply to the disappointed contributors.

"Dorothy K. A." thinks Biograph films are "so artistic"; Kenneth Casey "draws his mouth out of shape so that he doesn't look like a real boy any more"; Edison pictures are "fine"; and Alice Joyce and Gene Gauntier, of the Kalem, are "great artists."

"Bontoute": The Mignon was in error in stating that Charles Ogle was the successful candidate in The Reform Candidate (Edison). Harold Shaw played the part.

T. P. Cunningham, of Ridgeway, Pa., who confesses to being one of the army of picture fans, wants "to ask a few questions regarding the 'movies.'" A. Sprague played Big Nose Hank in the Nostor film of that name. Fred Bentley played Bertie in the Kalem comedies.

Margaret Kelly, writing from Indianapolis, thinks the lady who played the lead in The Higher Law (Thanhouser): "is destined to become a great favorite." "Biograph people are certainly wonderful even if they do let their good players go." "King Baggot was excellent in The Better Way." "Selig's Two Orphans was a masterpiece in every particular." The question about Marion Leonard is answered elsewhere.

C. D. Woodson, New York: "The little beauty" who played Emily in David Copperfield (Thanhouser) was

Florence La Badie. Marguerite Snow was Agnes and Mignon Anderson was Dora.

Harry Winters, Cincinnati, O.: Warren Kerrigan played the head ranger in The Land Thieves (American). Yes, you have him placed right. Mr. Winters closes by saying: "I wish to give my praise to THE DRAMATIC MIRROR and most of all to the motion picture department, in which I am most interested." Good for Harry.

George Donnelly, New York: Gladys Field has left Essanay. Mr. Anderson is permanent with Essanay. He has been with it since the start—in fact, helped organize it. In the early days of pictures he was with Vitagraph. The Western Company will continue making Western films at San Rafael, Cal., six each month.

"H. I. N.," Brooklyn: The new face you saw in The Empty Saddle and He Fought for the U. S. A. (Essanay) is Lily Branscomb. "H. I. N." makes this comment: "I admire her work. She is easy, graceful and natural, which is a treat even in moving pictures. We see so many parts overacted. I don't remember seeing the lady in question in pictures before, and I am sure she will become a big favorite in keeping up the good work."

Chester Eugene Smith, Denver, Colo.: No, the new Majestic Company is not connected with THE MIGNON, merely because it has offices in the same building. The name of the Indian maid in The Kid from Arizona (Pathe) could not be ascertained. Lottie Briscoe and Curtis Cooksey are not related.

G. Merrill, New York, indorses the complaint made in this department some time ago about theatres in which the first picture is started on the screen the moment the doors are opened, depriving those who are waiting outside to buy tickets of all chance of seeing the picture in full except by staying through a complete show. Mr. Merrill thinks "the Biograph pictures are the finest." Herbert L.

Harry played the Western lover in A Western Romance (Pathe). R. Tompkins played the lover in The Foster Father.

"M.," Taunton, Mass.: The hero in Old Billy (Selig) was Tom Santschi, the mother was Eugenie Bessmer, and the little girl was Baby Lillian.

## SOLAX MONTHLY FEATURES.

On Dec. 23 the Solax Company intends to release the first of a series of special releases. These films will be brought out once each month and it will be the endeavor to make them as thoroughly artistic as possible both in subject and in manufacture. The first film is the old German tale, The Violin Maker of Nuremberg, and from the advanced copy seen by a Mignon representative the company has succeeded in its initial effort to put out a thoroughly perfect mechanical picture both in presentation and workmanship. The production was personally directed by Madame Blanche.

## VANITY FAIR, DEC. 19.

The Vitagraph three-reel feature film, Vanity Fair, adapted from Thackeray's great novel, will be released Dec. 19—the entire three reels on the one day. It is said that the production is the most elaborate and painstaking the Vitagraph has yet attempted.

## CINDERELLA TO BE EXCEPTIONAL.

The coming Selig production of Cinderella with Mabel Taliaferro in the leading part will prove, it is confidently believed, the most important dramatic motion picture ever issued by this company. Miss Taliaferro's prominence as a stage celebrity is alone sufficient to distinguish the picture above others, and it goes without saying that the Selig producers have spared no pains nor expense to provide her with support and surroundings of the most artistic class.

## Reviews of Licensed Films

**Review of the Austrian Army** (Gaumont, Nov. 25).—Grand Duke Francis Ferdinand is shown in the Austrian cavalry, artillery and infantry. It makes a well-appointed picture.

**The Mysterious Stranger** (Helios, Nov. 25).—This is an unconvincing story, but it does with more or less art, and relates how a stranger, appearing before the father, who has been driving his help and who refused his son a marriage. The stranger foretold much disaster. The man's farm was burned and his son's estate was ruined. The woman in the picture was so much misled, as it might be, that it was demonstrated that one's deeds result directly. In this case the misfortune merely seemed to come because whatever.

**Industry in Sicily** (Helios, Nov. 25).—The picture of evaporating salt from the sea in Sicily is very graphically and interestingly set forth here.

**A Deep Cynical** (Gaumont, Nov. 25).—This is an exceptionally artistic little fantasy, more from the scenic backgrounds of a rare garden that has been put into the most beautiful and convincing quality of color. The old gardeners in the picture are the marriage of his daughter with the same girl. Cupid interferes and aids the young fellow to win the good will of the old man, who had been trying to marry his daughter to a rich man. Cupid gave the girl a ring that placed over a rose made it true. When presented to the father his joy seemed him to give consent to the love of the young man.

**State's Weekly, No. 48** (Pathe, Nov. 25).—The subject presented in this week's film is the presentation to the State of Virginia by Governor Fox of Massachusetts, of a monument erected to the memory of Massachusetts soldiers who fell at Petersburg. The Sultan of Turkey, at Constantinople, attends the funeral of the Hiram, during the Hiram feast, the cardinal elect Parley and Falciano, leave the home to receive their red cross; at Als-la-Chapelle, Germany, the aged Count of Haseleur presents a flag to the veterans of the city; views of the streets during the strike in the Department of Street Cleaning in New York; Andrew Carnegie gives a library to St. Albans, England. Another interesting feature is where at Lafayette, Ind., on the Centennial of the Battle of Tippecanoe, the struggle is re-enacted on the battlefield, before Vice-President Fairbanks. There are also some exceptional good scenes of war operations at Tripoli, when the Italian troops take possession of the city. President Taft is seen at the dedication of the Lincoln Memorial at Hagerstown. The film ends in color returns of fall fashions in hats, as set forth from Paris.

**The American Insurrection** (Kalem, Nov. 25).—The young American is wounded while carrying a message, is pursued by Federal soldiers and at length, falling by the way, is rescued by Mona, an Indian maid, who, thinking he would fare better among his own people, takes him to the ranch of a Federal sympathizer. Here he is discovered to be a spy, and when Mona learns of it, although she has previously shown hatred for her Indian lover, she now consents to marry him, if he and the tribe will rescue the American. The rescue is forthcoming and Mona sacrifices herself. This scene, seen on her part, of course, would have been much more telling had a deep love between maid and man been more emphasized, as it is the cause of the action in the film. Otherwise the picture is well told, and effective and realistic backgrounds. The acting is interesting and "gets over," but a little more vivid quality in the part of these players would greatly benefit their films, provided, of course, the fundamental truth of their story is discovered and carefully brought out in present lack.

**Romance of a Mummy** (Pathe, European, Nov. 25).—While the idea contained in this film has been of frequent occurrence in film in varied forms, this production stands out chiefly for the artistic effects obtained in stage setting, costumes and general treatment. The acting, however, is most polished and sincere. The film is also exceptionally clear and vivid in its coloring. An English lord has brought back from Egypt a mummy most beautiful and wonderfully preserved. He falls in love with her and can think of nothing else. Therefore the efforts to arouse his interest in a certain young lady who is about to be brought to visit

him utterly fail. He goes to sleep and dreams he is in Egypt and in love with the mummy. The fading of the scene is unique—each object in the room melting into the next. At the end of the dream the girl comes on her visit and so resumes the mummy that he falls instantly in love with her.

**A Woman Scorned** (Biograph, Nov. 25).—This film has been most dramatically managed, bringing out all the situations through vivid, well constructed scenes, so that all the fundamental action of the drama—without the prevalent jumps so frequently seen in pictures—passes before the gaze of the spectator and therefore necessarily grips and holds him as any action in life would do that is fully understood and sympathized with. The characters are most strikingly drawn, as the scenes contained in the story are, however, distinctly reminiscent of other films. The thief's wife or sweetheart avenges herself upon him by forcing a physician who has been brought to their room and bound and gagged. The thief and his wife then suffer death for attacking the doctor. The physician is a sum of money he was unable to deposit in the bank. The wife, however, hearing the thieves had gained possession of the money, hid, with her child, behind the door of her chamber against their attack. Aid arrives just as they have broken through.

**Little Red Riding Hood** (Essanay, Nov. 25).—The familiar fable of childhood appears quite as interesting and fascinating in picture as in print. To be sure one felt that Mr. Wolf was a bear from the way he managed himself, until in the latter scenes he exposed his tail. However, it is merely incidental whether he was a bear or a wolf; he succeeded in making a very interesting little drama, for who shall say such a tale lacks the possibilities of good drama with such a villain plotting the life of so sweet and innocent a heroine. When comes the hero in the form of the little school boy who, after summoning the wood cutters, saves our heroine—and a very sweet and charming one in this case—just in the nick of time, when the villain wolf would eat her up. It is an entertaining picture for everybody, provided the everybody is not too hardened and sordid a worldling.

**Twins Ever True** (Essanay, Nov. 25).—Half farce and half comedy, this anecdote is somewhat of a hybrid. However, those who like straight comedy will enjoy the first part, and the lovers of farce will enjoy the second part. "Will and pleasure in the later scenes. Therefore it should please many. The joke is on the young man who suffers from two things—an insult to ever youthful womanhood and a popularity with his friends. When he orders twenty roses in honor of his lady's twenty years of life, the florist shows his gratitude for favors past by putting in ten more. When the thirty roses are presented to the maid of twenty the roses and man are cast out. The idea of the story is not new.

**The Reason Why** (Melies, Nov. 25).—There is good and telling comedy back of the original and amusing plot and characterization presented in this film. The film shows thoughtful construction, and is played to best advantage. Whatever weakness it has would seem to come from the captions that do not always catch the spirit or idea of the story. Shorty and Slim, two pals, are in love with the young and fascinating keeper of the general store. Between them in their numerous trips they nearly exhaust her supply of tobacco and pipes. This day she gets rid of them, and Slim decides to keep watch lest Shorty return. Two drunken tramps enter the store and make havoc. Shorty gets there first, but Slim does the real effective work when he rushes in. Both, however, expect to be acclaimed the hero, but both are equally thanked, and both retire to solace in their large supply of tobacco and pipes, when a stranger appears and gives the maid a ring.

**Oh, What a Thanksgiving** (Pathe, Nov. 30).—A farce of amusing evolutions and of humorous conception is the result of mother-in-law's declaration that she is coming to take Thanksgiving dinner with the family. The man of the house starts forth to buy a turkey. The

bird bought, he stops to celebrate this happy day with several friends. Denaturing from their congenial atmosphere his joyous spirit is somewhat diverted by a dog who seems his turkey and departs for his kennel by as direct and quick a route as a dog could find. The man of the house, in consequence, arrives home with only the head of his turkey, but the dog's mistress makes good the crime of her dog by sending a large roasted turkey. Thus mother-in-law is appeased and everybody is satisfied.

**The Girl in the Cab** (Essanay, Dec. 1).—The building up of the plot of this story is rather laborious, but it turns out laughable, as so many Essanay farces usually do. The Quinceville editor being broke and a "back," a suitor who had been waiting for the editor to be some lucky woman's husband; chance fifty cents. He sold bunches of tickets, but the fool office boy numbers them all 100, so that when 100 wins there is trouble for the editor. He tries to escape and is pursued, but is finally captured rather lamely for a chase picture.

**Full for the Shore** (Edison, Dec. 1).—Elizabeth Stuart Phelps' "The Madonna of the Tuba" makes a most effective and lifelike picture as played and presented on this film. The salient and dramatic points have been carefully considered by players and management. The two leading roles of the laundress and her husband are taken by Laura Sawyer and James Gordon. The director is J. S. Dawley, who has caught the spirit of the story, and delivered it along sympathetic and telling lines. The character of the city lady could have been left out with good effect. The madonna and her husband were happy in the possession of their children, and each evening they were wont to gather, and sing "Full for the Shore." In hearing with their father's calling. The night before his departure, however, he was induced to break a habit and drink. He bade his wife no good-by after an unwarranted quarrel. Later she received news that he had been lost at sea. Still they sang "Full for the Shore," and the father in his open boat upon the sea heard it in imagination, and pulled for the shore, and finally returned to his family on Christmas Eve.

**How Betty Captured the Outlaw** (Kalem, Dec. 1).—The comedy situation of this bright little picture is amusing, and it is played with a delicacy that adds much to its charm. When her cousin came to visit the family, she mistook him for a bandit and thought to win the prize offered for him by capturing him. She brought him into the house when he offered to take her water bucket in. She sent him to the cellar for potatoes, and closed the trap on him. Her small brother went for the sheriff while she held down the trap, and when he arrived the bandit was declared her cousin in the midst of the assembled crowd and family. It is needless to state that he was an Eastern cousin come West to seek his fortune.

**The Promoter** (Gaumont, Dec. 2).—While this is not a particularly agreeable subject, it has been made a very dramatic and artistic picture and calls forth the sympathies. The acting is of a high order and the role of the father, though an appealing one in the very nature of things, is admirably played in itself. His son becomes engaged to a fraudulent "get-rich" scheme. The old man invents all his property and urges all his friends of the village to do the same. His son, with his share of the funds, escapes to a steamer bound for America. The old man suffers for the disgrace of his son, and the son learns from a wireless news message that his father has hanged himself. His actions at this point assure two detectives on board that he is the man they seek in Japan (Selig, Dec. 1).—The scenes shown in this film are novel, including various

native dances and sports, among them jiu jitsu. Seeing Cincinnati (Selig, Dec. 1).—Scenes in Cincinnati prove interesting. They include a trip along the river front, notable street corners and parks, a view of the inclined railway, the cars of which carry wagons and street cars to the top of the long hill, or down, as the case may be, the zoological garden, and so forth.

**The Quinceville Raffle** (Essanay, Dec. 1).—The building up of the plot of this story is rather laborious, but it turns out laughable, as so many Essanay farces usually do. The Quinceville editor being broke and a "back," a suitor who had been waiting for the editor to be some lucky woman's husband; chance fifty cents. He sold bunches of tickets, but the fool office boy numbers them all 100, so that when 100 wins there is trouble for the editor. He tries to escape and is pursued, but is finally captured rather lamely for a chase picture.

**The Girl in the Cab** (Essanay, Dec. 1).—This is a pleasing little skit, although it would appear that more might have been made out of it. A cab driving by is seen to contain a lady. As she passes groups of men, she shyly drops from the cab a white handkerchief, which one of the lady's life is in danger and requests the readers of the notes to follow the cab. They follow in quite a crowd, until the cab stops, the occupant mounts a box and commences selling beauty soap. The scheme doesn't work very well after all, as the disconcerted crowd sees nothing at the lady and she is glad to escape.

**Irish Fisherman Folk** (Kalem, Nov. 25).—The fishing industry of the Irish coast is comprehensively illustrated in this film, starting with the sailing of the two-masted, schooner rigged fishing craft for the grounds, and ending with the fish called or led and ready for shipment.

**Franciscan Friars of Killarney** (Kalem, Nov. 25).—This subject is doubly interesting for the religious spectacle that is shown, and also for the characteristic examples that are presented of the Irish, as they are today when they have on their holiday clothes. Strangers to Ireland, who may lament the sad fate of the poverty stricken Irish at home, will be surprised to see in this procession of a typical Irish gathering, as many people of prosperous and up-to-date appearance as may be found in almost any like crowd, anywhere else. Verily the Ireland of to-day is not the Ireland of half a century ago. The only distinct touches of Irish character seen in the crowd, were the few motherly old ladies with shawls over their heads.

**The Hunking Bee** (Vitaphone, Dec. 2).—This picture commences as a light rural comedy without trace of farce, but winds up with two farcical denouements, so broadly burlesque in idea—even silly—that they come as a shock—the more so as they are done seriously. The original fitness of things should always be kept in mind. The young farmer and the country girl quarrel at the hunking bee, because the girl from the city, having found the red ear, called on the young farmer to kiss her. The country girl, it seems, then told the young farmer that she wouldn't have him back as her bean until he crawled to her on his knees. So he crawled, and he made a wretched job of it, too. Then she made him bark like a dog, and took him back into her good graces.

**A Man for All That** (Edison, Dec. 1).—The central incident of this melodramatic story is unexpected placed in a position of trust may rise to the occasion and prove himself a man, especially when helped on by a pair of pretty eyes. The events, however, by which this appointment is presented are laborious and unred. This derelict was about to drown himself when he was prevented by an outlaw, who promised him a pantomime drink of whiskey. The outlaw, it would appear, foresees an occasion when he could make use of the man, it came promptly when a rancher's assistant arrived among the outlaws with news of a chance to rob the rancher. The rancher and assistant were each on a journey at that moment to fetch a doctor for the rancher's sick child. The derelict was forced to pass as a doctor, and thus gain admittance to the house to rob the safe. As if by magic he was provided with a shave and the needed clothes, and was duly introduced to the family. Here he at once fell, for the soft eyes of the rancher's grown up daughter, and when she, with the most amazing confidence, gave him the keys of the safe (it was a combination safe, too), he refused to take advantage of the trust.





# BIOGRAPH FILMS



RELEASED DECEMBER 4, 1911

## WHY HE GAVE UP

Hobby is anxious to get away for a little time at the beach with the boys, and works up a quarrel with wife over a new hat, the bill for which he is asked to pay. Making this excuse, he goes off with his chums. The wife is an expert swimmer and diver, and is invited to attend a meet of the ladies' swimming club, of which she was formerly a member. Her husband's treatment induces her to accept the invitation. The affair takes place at the very beach to which the husband fled himself. One may imagine that hobby has not only plunged into the cooling waters of the surf, but into domestic hot water as well.

Approximate Length, 695 feet.

## ABE GETS EVEN WITH FATHER

Little Abe wants a nickel, but papa not only denies him the coin, but spansks him for his presumption. Murphy, the janitor, likes Abe, but despises Cohen, the father. Abe plans a mix-up between the two, by painting a black eye on himself, saying Murphy did it. Cohen goes out to do Murphy, but is done instead, so Abe, instead of getting a nickel, gets a dollar to make it appear to his mother that father nearly annihilated the janitor.

Approximate Length, 303 feet.



RELEASED DECEMBER 7, 1911

## THE FAILURE

There is Always a Chance if We Take It

A man's failure through his own fault, for he who is bound not to give up is sure of success. The hero of this Biograph story gives way under the pressure of bad fortune, instead of fighting against it. His sweetheart, disappointed in him, turns him aside. Down the hill he goes, until he is finally a singer in a low dance hall. Here he meets a young woman, who, through the want of strength of will power, has gone about the same downward road as he. She, however, realizes that it is impossible for her to turn back—it is the way of the world—but for him, yes. He gets a chance if he will marry and settle down on a farm, and while he is willing he hasn't even the money to get him to the place. The girl, unknown to him, helps him to take advantage of the offer. He goes to see his former sweetheart, only to find himself forgotten, so he reasons that as it was the dance hall girl's persuasion that influenced him to brace up—he, of course, still ignorant of the extent of her aid—she would be the one with whom to begin the new life.

Approximate Length, 908 feet.



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and kicked his accomplice out of the house. Then the outlaws attacked the house openly, while the derelict and the women defended it with rifles until the rancher and the real doctor came back and scattered the outlaws. In the final scene we are left in doubt as to what became of the derelict. He apparently said good-bye, and went. O. G. Angel was the director. Jack Chagnon was the derelict and did very well. Miriam Nesbitt was the rancher's wife, Charles Ogilvie the outlaw, Yale Benner the assistant, Charles Seay the Chinaman, and Jennie McPherson the daughter.

**The Life Boat** (Vitagraph, Nov. 25).—The abiding faith of the old mother and father of the wandering boy gives this rather weak story its only heart interest. The old people live at a life saving station, the old man being captain. The boy goes away, gets into bad company, starts to go home, is robbed, goes to sea, and is wrecked. These incidents ramble too much, being obviously put in to fill out the story while we are given glimpses of the old folks at home waiting for their boy. The ship that is wrecked looked like it ought to be, when the young man joined the crew. A more disreputable appearing craft, dirty and paintless, it would be hard to imagine. Some of the wreck scenes were also not convincing, the ship being steady and the sea low when the crew jumped overboard. The life saving crew sent out a life line and a breeches buoy but nobody used it. Finally the life boat (it looked like a ship) was manned and the old captain left his sick wife to lead the rescue. There was only one survivor, all the rest having committed suicide, apparently. The one, of course, was the wandering boy, who was soon folded in his mother's arms.

**The Lost Necklace** (Pathe American, Nov. 25).—There is plausibility as well as novelty about this picture story and it is presented in exceptionally finished and careful style. The valuable necklace was given to the young woman on her birthday. The maid handled it, the guests looked at it, the washerwoman and her boy saw it, but it was clearly shown that none of them took it. That night, the young woman got up in her sleep and carried the necklace to a hollow tree where she hid it. The next day the maid was accused and she in turn accused the washerwoman who was arrested. The truth came out when the arrested woman's boy, now employed as an assistant for the milkman, saw the washerwoman make a trip to the tree. All points in the story are made with convincing circumstantiality, thus adding greatly to the interest of the story.

**A Perilous Ride** (Edison, Nov. 25).—This story, supposed to be of Indian frontier days, has little to recommend it excepting the Indian fighting and the riding. There is an odd situation in it, but as it is not made convincing it does not go for much. The Indian chief and his men are supposed to have surrounded a frontier

fort and the chief enters under a flag of truce, to demand the colonel's daughter to be his squaw. If the colonel refuses, the chief, who stands by an open window, will shoot an arrow in the air and his forces will attack. What will happen to himself about this time does not appear to enter into his calculations. But he! There is a way out. The chief's daughter had previously, without any reason or explanation, freed a white officer whom the Indians had captured. She had followed him wounded to the fort and was even then in a bed in another room. To her a soldier, revolver in hand, was sent with orders to shoot her if the

Indians attacked. Then the colonel gently broke the news to the Indian chief, who was still standing, bow and arrow in hand at the open window. Somehow this strained dramatic situation came to nothing after all. For one thing, the Indian girl died of her own accord, anyhow, and the chief, smelling a mouse, signaled the attack and the reinforcements that had been sent for came in time to save the fort. Stories of Indian frontier life are always welcome, but really, you know, they are better when they have some sense to them. An odd point about this production was a one-sheet army poster of the vintage of 1911 posted in the colonel's head-

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## ITALIAN-TURKISH WAR FILM

The second series, containing the aviators, etc., will be released about December 7th.

In preparation, the "Searchlight," a war story taken in Tripoli.

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a big head next day, goes to pieces in the game, and his place is taken by the hero, who wins the girl and gets the girl, although the girl part of the story was not made altogether clear.

**The Freshet** (Vitascope, Nov. 26).—This picture shows genuine scenes of high water on some river or creek, with houses submerged, debris, chickens and even people floating down stream, and all the necessary evidence of a disastrous flood. The word "freshet" hardly does the situation justice. The story, however, like so many other stories, hastily made up to fit around some special scene, is poor stuff, and might as well been left untold—at least in the form in which it is presented. The idea of the foundation of the plot is strong enough, but it has been spoiled in the telling. The central figure is a young blacksmith, who had been denied the girl he loved, and was thus converted into a sour, brooding woman-hating misanthrope. When the flood came he proved the hero, who saved the life of the child of his former sweetheart and a widow. She tried to thank him, but he repulsed her. Later the child brought them together. The part of the blacksmith was represented without realization of the strong points of the character. He looked more like a half-witted, shouting out than a strong character. The incident of the blacksmith with which the story was built up were equally unconvincing and clumsy. The scenes where the young blacksmith lost the girl were singularly ineffectual, and the one where the guests from her wedding rushed past the blacksmith when he found the woman he loved was so manifestly intended to effect that it did not even appear to be done. It was merely silly. Ralph Ince was the blacksmith, Fred Heron his employer, Helen Gardner the girl and widow, Robert Taylor the first husband, and Matty Robert the child. William Humphrey directed the picture.

**Secondary Indignities** (Pathé, Nov. 26).—The spirit and dash of this company's Indian hunting pictures is again weakened by the commonplace immobility of the chief incident of the story. The lost house has been set on fire by the Indians and the picture is a succession of smoke belch up from the outside. The little shack is doomed. In fact it couldn't last fifteen minutes, as any child could see, and yet, while it is still burning, a man creeps out some miles and saves for his carrying a child on his back shoots down numerous Indians, crosses a ravine over raging water by means of a rope, and returns by another route with a party of white men, only to find that the house isn't any further burned down than when the fire started. Spectators laughed when they saw the cabin standing and well they might. The fire had been so much overdone to start with that the object of it was defeated. Why not exercise just ordinary common sense in this class of stories as well as in other kinds?

**San Francisco** (Pathé, Nov. 26).—Scenes in San Francisco showing a number of monuments are embraced in this subject.

**Crash Industry** (Lubin, Nov. 26).—The capturing of crabs and the processing of cleaning and packing are shown in this film in an entertaining way.

**After in a New Role** (Lubin, Nov. 26).—A man and his son in this farce which is presented with rare spirit and mirthful energy. The actor turns back and as he proves to be a man with unlimited nerve, he acts away with the son. He is put out by his chosen victim but climbs a ladder and reappears at the scene. He is chased to the ground, he disappears, he is seen again, he is chased past the victim's window, he is thrown out, he is seen again in various other disguises, confronting the audience and exasperated man who is supposed to buy the book until the latter gives up in despair and gives the order. This happens when the victim's name is called. The doctor turns out to be the book agent in new disguise. The earnest sincerity with which the farce is presented gives it the laughter making quality. J. McPherson was the book agent and Harry Brown the victim.

**At the Stroke of Twelve** (Hemmy, Nov. 26).—The title of this picture indicates the time a certain draft of plans must be in the hands of the Government's official board. In order that the hero's employer may win a large contract with the Government, when the head draftsman of the corporation suddenly dies the same man who entered the office from a newspaper office to attempt to make the plans in the remaining eight hours. Working steadily he produces them in the exact limit, the stroke of twelve; thereby the firm wins the contract and he wins the employer's daughter. The climax has been developed in fine dramatic sequence, and the play is generally well acted. The first scene, of course, showing that he was a newspaper, and the scene of years in hardly necessary. Later of time break the unity of a story except when absolutely necessary.

**Two Daughters of Havana** (Pathé, Nov. 26).—This is a Latin tragedy delivered with all the passion and subtle excretion that is connected with subject and nationality of players. The production is artistically and somewhat conceived leading up to its climatic conclusion—the dancer fight between the two lovers—in a straightforward and gripping manner. The story hinges on the striking resemblance of two girls. The lovers of one mistake a dancer who resembles his first love for a girl, and after a quarrel imagines she has gone off with this other man. He follows the two to the music hall, and there interrupts the dance. After a duel in which he is killed, his sweetheart having been summoned, appears before him, and he dies, realizing his mistake.

**Sunshine Through the Dark** (Biograph, Nov. 27).—Simple, human and altogether compelling in its natural qualities would seem to describe this film. It introduces the over-sympathetic character of the slave, the actress's work is especially captivating. The other parts, notably the slave's stable boy lover, are also well rendered in contrast and sympathy, resulting in a natural and vivid interpretation of the theme as a whole. The spoiled darling of the house, the slave for her every whim, but when the little servant girl suffers the delight of love in the form of the stable boy, she cannot longer put down her feminine desire to appear beautiful. She steals her young mistress's cash, is caught when about to return it, and when the stable boy learns of her previous wrongdoings, he turns from her. He returns, however, in time to prevent her from hanging herself with the cash—a most delicately played scene leading on to an effective close.

**The Man in the Taxi** (Lubin, Nov. 27).—There are interesting complications in this adventurous film that make it especially entertaining for the deft handling which it has received, and the convincing qualities of the general management. The action of the latter part, however, is apt to fall, as it lacks the smoothness and clearness of the first part. It would be no doubt be beneficial had it been explained just how the young man was released from jail. Also other points are not explained or are not clear. The two decide to elope, as their respective fathers object. At the hotel where a taxi is just starting with the lover, a thief steals a woman's jewels, and, rushing out into the taxi, overcomes the young man after starting the taxi, gains possession of his card, puts the jewels into his pockets, and later jumps from the taxi, fatally injuring himself. He is taken to the hospital, where he gives the card of the young man to whom he had entrusted his jewels. The young man has been arrested as the thief, and taken to the police station. The girl is obliged to stay out all night, waiting for her lover, who never came. At length she reads in the morning paper of the two John Douglases, one in the hospital and one in jail. She goes to the hospital, and the situation is cleared on beholding the man.

**The Right Name, But the Wrong Man** (Hells, Nov. 27).—As Jack (Robert Bosworth) is setting out to his sweetheart's he receives a letter not meant for him, but for another man of the same name. The letter was relative to plans for a robbery. At the girl's house the letter tumbled out of his pocket, and the girl reads it. On his way home he interferes with a detective about to scale a wall, thinking him a burglar. A shot is fired straight into the air, but nevertheless injures the man in the arm. Jack is put up for trial, and the evidence of notes and sweetheart convict him. The fact might, however, have been more clearly emphasized. At the expiration of his term he joins the army, and is assigned to a post where his former sweetheart's lover is a lieutenant. At an evening to which Jack is taken along, presumably as guard, Indians suddenly attack. The lieutenant shows the white feather, but Jack compels him to do the right thing. Back in the post the truth is made known, but Jack refuses the advances of the girl. The situation has been somewhat interestingly put on and acted. As is often the case with this company, there are too many titles and some that are hardly significant enough. The stories would seem to need to be told by more well developed and a short story illustrated by motion picture.

**The Love of the City** (Edison, Nov. 28).—Thomas Edison's picture, "Breaking Home Ties," seems to have inspired this film. A representation of this painting is given at the end of one of the scenes. The story is the old one of the country boy lured to the city and brought back by his little sweetheart, but the film is distinguished for much originality of method and for the typical characters introduced. One may have the feeling that the boarding house is a trifle overdrawn, but it is quite representative, and the film has a humanly about it that is in every way appealing. It is attracted to the city by a "get rich quick" advertisement, and after a strenuous and a position that barely pays expenses. His sweetheart follows, and when he sees her being lured away by a theatrical manager he rushes on to the fact that the country in the best place after all, and takes her home with him. Mary Fuller is the girl and Harold Shaw the boy. The director is Ashley Miller, whose work appears most careful and painstaking.

**Western Chivalry** (Lubin, Dec. 3).—In witnessing this film one feels that one ought to be laughing and weeping at the same time. The chief difficulty would seem to be that it is played and managed too much like a regular dramatic composition, and therefore much of the meaning of the action is lost. Therefore it fails to make its points in picture. Had the lord played the romantic Western lover and the lady played the lord, it is thought the production would have been better acted. A father from the East brings his daughter with the lord, to whom she is engaged, to the ranch. The story consists in the manner in which the cowboy wins the girl away from the lord. At length he captures the lord's cowardice by having him taken on an automobile ride, and having the cowboys dressed as Indians hold him up, while they run off with the maid. Then papa is somehow made to consent. The story is confused and lacks vital interest principally for the above-mentioned reason.

story must begin at the beginning. Ferdinand, son of the king, becoming separated from the father's stranded party, joins Prospero on the island on the island. Ferdinand falls in love with Miranda, Prospero's daughter, and the union of these two brings peace between the families. It would seem that a much clearer version would have been possible.

**First Edition of Mother Goose** (Champion, Nov. 27).—A laudable attempt is made in this production to give novel interest in motion picture form to the Mother Goose rhymes, but it cannot be said that the possibilities have been realized. More of an artistic sense and more wit would have made the picture notable. As it is, it is quite interesting, though crude and bungled. A mother is seen rocking her baby and singing "Rockabye Baby in the Tree Top." Then she dreams and the baby appears to fall. Other rhymes follow, ending with Jack and Jill. Mother Goose wand is seen hovering about through all the pictures, but she is much too young and good looking for the lady of the fables.

## Reviews of Independent Films

**The Tempest** (Thanhouser, Nov. 28).—Shakespeare's play of this name is here put into picture form, but the result is not up to Thanhouser standard. The two shifts seen in the pictures were sadly modern, and the fairy Ariel's cotton tights did not lend the ethereal effect desired. Neither did the scenes chosen for backgrounds appear appropriate to the theme. They were fair, but commonplace and bleak. The acting was fairly good, but in no way distinguished. Much of the action was told by captions, but even these failed to inform us how the King of Naples and the usurping Duke of Milan reached the island where Prospero and his daughter lived with the fairies. Indeed, we are shown nothing of the storm at one except a very weak vision, with a miniature craft stern tossed and sinking. According to the play the ship doesn't sink. The picture commences with a scene in Milan, where the rightful Duke is ousted by the plot of his brother, and the King of Naples, whose the play begins at, and on the island where Prospero had taken refuge. However, this liberty with the text is a good picture practice, as a motion picture

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DECEMBER 14th

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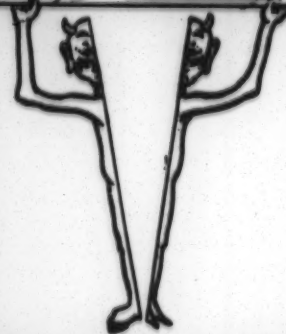
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**The Two Brown Chaps** (Champion, Nov. 29).—No little care has been taken to obtain natural and consistent effect in this picture in all ways down to the details that it has little interest. To be sure, by way of novelty, the villain and the hero have the same names, and the villain uses this fact to get the girl when the hero comes on from the East. By the use of a forged letter mailed in the East he makes

### A SPLIT IMP Every Saturday



### "The Girl and the Half-Back"

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A great "rah-rah" picture that will bring your audience to its feet in wild excitement. Released Thursday Dec. 14th. Your favorite King Baggot takes the leading role. Sufficient!

### "The Professor"

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In which a detective tackles a knotty problem and runs up against a sleep-walker. Released Thursday Dec. 21st. Go after it hard.

### "Saturday Split Imp"

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**INDEPENDENT MOVING PICTURES CO. OF AMERICA**



102 W. 101st St.  
NEW YORK  
CARL LAEMMLE  
President



List of the Best Films Released During the  
Week of Dec. 11th, 1911

Published in the Interest of the Exhibitor

- Dec. 12th—  
"Youth versus Age"
- Dec. 11th—  
"Pathe's Weekly"
- Dec. 13th—  
"The Flower Girl of Las Palmas"
- Dec. 14th—  
"An Episode of Early Mormon Days"
- Dec. 15th—  
"In the Grip of Alcohol"  
(Two Reels)

# LUBIN FILMS

## THE TEAMSTER

Released Saturday, Dec. 9.

Jim Logan, a brave army teamster, loved deeply the fair Clara Morgan. But she married another, who also did love her. In his heart Jim hid love's burning fire. In the end, brave Jim gave up his life for her whom he'd wished for his wife. With a kiss from his adored one his ample reward, he passed calmly on from earth's strife. Length about 1,000 feet.

## A GIRLISH IMPULSE

Released Monday, Dec. 11.

How a fair maid foiled the wicked plans of a disappointed lover, and was happily united with the man of her heart. Don't miss it. Length about 1,000 feet.

## QUICK! A PLUMBER! MR. AND MRS. SUSPICIOUS

SPLIT REEL. Released Wednesday, Dec. 13.

The first is a roaring farce picturing the terrible and strenuous excitement that followed a leak in the water pipe. It's a regular human earthquake. Length about 600 feet.

The remaining 400 feet of this reel is a little domestic story that starts with the grim rumblings of tragedy; but, by a fortunate chance, ends happily.

## THE SUBSTITUTE

Released Thursday, Dec. 14.

A thrilling drama of the West in which a girl does a man's work—taking charge of an express car in an emergency, to save her brother's position. By her wit and daring she foils a band of robbers, who try to capture a large money shipment. Length about 1,000 feet.

### LUBIN MANUFACTURING COMPANY

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## Dec. 18th EVANGELINE

Pictured from a dramatization of Longfellow's beautiful idyll of ardent. Beautiful poetic drama. About 1000 feet

## Dec. 19th: FOR HIS PAL'S SAKE

A drama dealing with the "DANON and PYTHIAS"-like friendship of two western men. About 1000 feet.

## Dec. 21st BROWN OF HARVARD

An elaborate and cleverly enacted visualization of HENRY WOODRUFF'S greatest dramatic success. Produced by Special arrangement with the owners of the copyright. Big boat race scenes. SINGLE REEL FEATURE.

## Dec. 22d THE LITTLE WIDOW

A vivid drama of the Klondyke days with a perilous voyage at sea as the principal motif. Thrilling. About 1000 feet.

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## Current Productions by Edison Directors

### J. SEARLE DAWLEY

Three of a Kind, Battle of Trafalgar, A Perilous Ride.

NEXT RELEASE—BUCKSKIN JACK, THE EARL OF GLENMORE—DEC. 12

### ASHLEY MILLER

The Girl and the Motor Boat, Willie Wise and his Motor Boat, The Ghost's Warning.

NEXT RELEASE—THE HEART OF NIGHTINGALE—DEC. 8

### C. JAY WILLIAMS

Troubles of a Butler, John Brown's Heir, The Daisy Cowboys.

NEXT RELEASE—AN INTERNATIONAL HEART-BREAKER—DEC. 13

### OSCAR C. APFEL

The Black Arrow, Home, A Man for All That

NEXT RELEASE—THE AWAKENING OF JOHN BOND—DEC. 5

## 3---NESTORS A WEEK---3

Saturday, Dec. 9

**DESPERATE DESMOND**  
ABDUCTS ROSAMOND

Riot of Fun.

Wednesday, Dec. 13

**THE LAW OF THE RANGE**  
Western from the West.

Monday, Dec. 11

**ONLY AN ICEMAN**  
Gale of Laughter.

Saturday, Dec. 16

**IN THE EARLY DAYS**  
Mutt and Jeff MAKE THE FEATHERS FLY

Release Days: Monday—Wednesday—Saturday

DAVID HORSLEY,

Bayonne, N. J.



It seems that the Eastern Brown has a wife, but she is discovered "just in the nick of time." The Eastern Brown walks in and interrupts the wedding and is married in his stead. The acting fails to express the situation.

**A Western One-Night Stand** (Bison, Nov. 25).—There is a doubtful hint for a press agent in this Western farce, made more or less amusing by a clever plot scenario. The acting, though founded on broad lines, is in good taste. The musical comedy is announced beforehand by the arrival of the press agent dressed as a clown. He attracts quite a deal of attention, until he takes off his disguise. Then the boys decide to be crowned on this insult to their intelligence. They buy equipment and vestal, and once the performance is started they drive the performers out of town.

**The Sheriff's Sister** (American, Nov. 26).—From the nature of its situation this is a gripping and dramatic story, and the actors have brought some of the best of their presentation. It is, however, unimpaired and the villain's end left unknown. The sheriff's sister is in love with his friend, but her affection is misplaced. Accordingly when the young man falls in love with the sheriff's daughter, the older is obliged to suffer in silence. When he asks the consent of the father, however, it is denied. Then the rival steps in and, like the young man himself, has a quarrel with the father in which he shoots him. The young man happens on the scene just after the shot is fired and is found by the sheriff, and is taken to jail. The rival, to cover his own guilt, organizes a party to remove him from the jail to break him. The sheriff, however, drops the bars and they are found by the younger sister, who releases the young man from the jail. He is pursued by the lynching man, to which chase he jumps from a bridge to a freight train. The presence of a dummy was too obvious to be interesting. He is at length captured by the sheriff himself, and the older sister explains that she was with him when the shot was fired.

**Jolly Will of the West** (American, Nov. 27).—This is the tale of how Jolly Will lost his manly independence by eloping and marrying the widow. The direct need of their eloping was not made known, but they were to be found by the younger sister, who releases the young man from the jail. He is pursued by the lynching man, to which chase he jumps from a bridge to a freight train. The presence of a dummy was too obvious to be interesting. He is at length captured by the sheriff himself, and the older sister explains that she was with him when the shot was fired.

**Happy Husbands** (Nestor, Nov. 27).—A good old-fashioned element in the situation of this film that has been cleverly and amusingly evolved. The end is perhaps a little too long drawn out to make a well balanced whole, as the action falls. A tramp of quality has his clothes stolen by a low worthy member of his class. He also moves the heart of a clerkman's wife and she gives him an old frock coat and hat of her husband. He is met on the highway by a prancing horse and busy carrying an eloping couple pursued by an irate parent on horseback. They ask him to marry them and he agrees to do so. They are married before the arrival of the father, who leaves in rage when he learns that they are married. Then the tramp tells them to go to a justice. The girl telephones of her marriage at the justice to her father, who men in search of the disguised tramp who has met the girl, and he is compelled to return his clothes. This unfortunate one, met by the father, receives the whole amount for the other. It is good, substantial humor, and the actors play the situation instead of running away with it.

**Grandmother's Revenge** (Comet, Nov. 27).—The endeavors of the little grandchild to prevent her father, the dentist, from extracting the tooth of her grandmother has been made a very bright and amusing picture. At the end, however, it does not rather together its threads as deftly as might be expected. The entrance of the tramp is made only an episode. She takes grandpa on into the attic. The family miss the two and go in search. During their absence two tramps enter and consume the contents of the table in the regular stage traditional tramp style. They go to the attic, but are frightened away by the little girl and grandma with shots thrown over them appearing as ghosts. Then the family seek the attic and are frightened by them dressed as bad men of the West, a somewhat stretched point. Later they are discovered again.

**Miss Masquerader** (American Reprise, Nov. 28).—The acting, the backgrounds and the manner in which this pleasing little comedy is put on make it an altogether delightful and entertaining one. The young lady of wealth whom he is loved for herself alone, and accordingly to the man of her taste, she goes disguised with her uncle to his club and there makes friends with a fine young chap who becomes her chum. After a period he takes a trip into the country, and she, learning his whereabouts, applies for the position of companion to the old gentleman and the young chap becomes quite interested in her. One evening, however, he sees the uncle visiting her in his automobile and the sight he sees causes him to suspect her character. He writes a letter to his supposedly chaste chum telling of the deniable incident, and his male chum comes in her true person and sex and the rest is not hard to imagine. This last scene was not as easily and effectively managed as might be. Of course there is a slight suspicion that he might have recognized her before.

**Two Much Indian** (Powers, Nov. 28).—The amusement of this film is to be derived from a youthful dime novel reader and an Indian clear stand that comes to life after the reader has read so much that his brain is on fire. The Indian pursues him through various hardships, until finally he throws him into the river, where he awakes to find his lady love giving him a generous soaking with water. It is amusing in its suggestion although not new. The actor who played the Indian demonstrated his ability at fixed nose and later in strenuous activity.

**The Lineman and the Girl** (Powers, Nov. 28).—This makes a very bright little comedy. A longer reel no doubt would have given the development. The girl is left in charge of the house and cautioned not to let the cake burn. While talking with a neighbor she sees that a company of workmen are trying to put up a pole in her front yard. She goes and sits in the hole. Instead of scolding her the young lineman is very gallant to her, brings her a napkin and fan, and later brings out her cake, which is, however, burned to coals. In the last scene she is shown as married. One never knows just how the pole episode turned out.

**A Happy Thanksgiving** (Reliance, Nov. 28).—There is a simple stretchforward special about this little Thanksgiving story that is generally pleasing from the human and thoroughly representative atmosphere it suggests. The happiness and joy of a large family where love reigns is finely contrasted with the home of wealth where the motherless boy runs away to find the kindness of his heart's desire. He is taken by the children of the farmer whose home is a paradise for him, and for which his father has refused to show any feeling when payment is not forthcoming. The farmer takes him in and he shares the spirit of Thanksgiving with them. In the midst of which his father, having been made aware of his whereabouts, comes to him, and incidentally learns a needed lesson in the trust of his son's love. He destroys the mortgage, that he had evidently carried around with him the while, and shows promise of filling the void in his young son's heart.

**When the West Was Wild** (Nestor, Nov. 28).—The features of this vivid and highly colored Western film, that has been effectively and carefully handled, is where the heroine hangs over a precipice at the end of a rope time shoots from the ground and at the same time attacks the villain. The scene is well managed and makes a very effective one. It is probable as it is. The ability of the actress to maintain her position commands our admiration and respect, by whatever artificial means she may have been aided. This was on her way for a paragon when the Indians, out to avenge the death of one of their tribe followed her. She let herself down over the precipice. The rope fell short, but she was saved by the arrival of settlers, though she was obliged to hang to the rope during the entire fray.

**The Little Duke** (American, Nov. 29).—The acting of this film seems a bit stiff. It is, however, interesting and praiseworthy in other respects, and tells how the little duke, tired of life in the castle, runs away, is mistaken for a poacher, thrashed and brought before another noble who takes him back to his family, where he is very glad to be again. The characters of the old tutor and the servant were well drawn. The little duke and the royal assembly were not so pleasing.

**Tiny Tom Apache** (Ambrosio, Nov. 29).—Tiny Tom goes through a number of amusing adventures, which, of course, are not to be taken seriously. He gets inside a milliner's hatbox containing a hat that the helper was delivering. He relieves the house into which he is taken of a few articles and goes out inside the door, where he is taken back to his family, where he is very glad to be again. The characters of the old tutor and the servant were well drawn. The little duke and the royal assembly were not so pleasing.

**Fan on Board the U. S. S. Vermont** (Solax, Nov. 29).—A boxing match and a sailing voyage are heard in this little film, the substance of this film, that make a pleasing novelty.

**Gussy's Congratulations** (Reliance, Nov. 30).—In the form of a humorous anecdote this is a very well told story, with a pointed climax. Gussy is a young man who starts forth with his bouquet to attend his friend's wedding reception. He guards the bouquet carefully from the cabby who appears to be quite a drinker. While buying some gloves he pays a man to hold the bouquet. The man sells it and runs away. Gussy then buys a fine bunch from a messenger boy intended for the actress. Gussy's note falls out intended for the actress. Gussy is immediately ostracized.

**An Easterner's Peril** (Bison, Dec. 1).—The interesting feature in this film is where the Easterner is made by the villain to walk out into a lake of quicksand and gradually sink until aid arrives. When he arrives out West the ranchman's daughter makes him an enemy by dismissing her lover in his favor. The rival, with all the vigor of a motion picture villain, accuses his numerous villainous friends and they capture the Easterner and throw him into quicksand. The girl goes for aid and the Easterner is rescued. It is not recorded that the people responsible for this act met with any punishment. The story, however, is well acted, told and convincingly put on, and makes a holding picture.

**Beneath the Veil** (Thanhouser, Dec. 1).—From the natural, dramatic movement of the scenario and the exceptional acting that is most agreeable and convincing and shows an art selection of cast, this film has been made a very amusing and pleasing one. The atmosphere and characters are finely maintained. The young artist is shown to be a great lover of the beautiful and in love with the old chemist's daughter. The old man fears the youth loves the girl only for her beauty, and an accident while in his laboratory would seem to prove it. An explosion of some kind in his face it is thought will spoil her beauty for life. She dismisses the artist for that reason, but at length he comes back, finding that he cannot live without her, only to find her as beautiful as ever. The three leading actors do admirable work.

**The Making of an Acrobat** (Luz, Dec. 1).—There is much interest in this film as far as it goes. The titles do not always seem to illustrate correctly. It shows the manufacture of the ribs and the adjusting, the regulation of the several parts and the mounting of the propeller. One would have enjoyed more.

**Bill as Veterinary Surgeon** (Luz, Dec. 1).—Bill is called to attend various kinds of animals and makes a number of miraculous cures, among them a mink and a turtle. He is last seen pulling the tooth of a bear. It is more funny than true.

**A Western Feud** (Nestor, Dec. 2).—There is not much to this film. However, what there is is well done. Two fathers of engaged children quarrel over something not indicated. The children decide to elope, are nursed in true Western style, are married and the fathers are reconciled.

**Mutt and Jeff's Great Scheme** (Nestor, Dec. 2).—Jeff while standing in front of a saloon is mistaken for a detective trying to spot a gambling joint. A bill is handed him out the door and he joyously returns to Mutt to show his easy money. Mutt thinks he will try it, but meets with ill success, for a real detective has turned up and hied the proprietor. When he sees Mutt slinking around he makes that gentleman a subject for the hospital where there is no other man in the neighborhood. Mutt is obliged to eat Jeff's bouquet when he is ill.

**Love Needs No Showers** (Majestic, Dec. 2).—There is no definite story to this picture that one would be able to find. A youth goes to see a maid, finds her side comb, keeps it, and she later discovers it on him and thus

knows he loves her. These incidents would seem to be the substance of the action. There is a masquerade worked somehow. The maid evidently thought a masquerade would make the man love her. The reason for the title is that in the last scene a shower comes up and the two sit under a tree with the rain pouring down on them after a long time. The production is well put on, and presents Miss Pickford in the heights of exuberance and youthful spirits, and the other actors conduct themselves with a naturalness and levity that is altogether pleasing. If the story had dramatic form no doubt the picture would be a thoroughly artistic and interesting one.

**Uncle's Visit** (Imp., Nov. 27).—Here is a sprightly, cleverly played little comedy farce with the exception of the tramp, who is perhaps a little inclined to overdo. The fun comes when the little wife mistakes this tramp for her husband's uncle, who she has been warned is coming to see her. In the meantime she will depend upon his future disposition of his money, and she suspects he may come in disguise. The husband and the uncle, who has come to his nephew's office, return home together and find the lady insisting the while on the tramp in the eatable and drinkable manner to mention the smokable. Explanations are very much in order, but all ends happily with the offender cast out. The situations are well played and realized.

**The Five Daughters of Mr. Durand** (Reliance, Nov. 30).—There is a delightful "homeliness" and innocence about this clean, simple little comedy that has received a number of characterful touches at the production hands. The acting of the three principal players is very pleasing, while the remaining sisters do not lend so much grace to the film, with the exception of the youngest. Mr. Durand's friend's son comes to woo and win one of his five daughters, but they all try to change upon him, but the shy one at length wins him by her very maidenly aloofness.

**Over the Hills** (Imp., Nov. 30).—The acting of the two leading members of this film is its chief delight, together with the apt manner in which the story is told and the backgrounds chosen, and succeeds in being an entertaining little picture in spite of the rather flat and time-worn plot. When the father will not permit her to accompany the mining expedition, she disguises as a boy and follows. She is rescued from the villain by the hero, who of course discovers her sex and falls in love with her.

**The Husband's Return** (Reliance, Dec. 2).—The problem that the woman of this film is called upon to solve makes a most unusual and dramatic subject that has been vividly and forcefully realized both in scenario building and action of players. Much skill and care is manifest in bringing out the full import of idea and situation, and much praise is due the woman (Jane Farnier) and the man (Henry Walshall) for their excellent work. The general management is also of a high caliber. The woman, believing that she has killed her husband, who is a thief, goes forth in a dazed condition and loses her memory. She is found by a wealthy widow and adopted. At the death of this woman she inherits her son and a child. Five years after her first husband still in his wretched life meets her on the street, follows her home and claims her. The sight of his revolver restores her memory. Later she determines to poison herself, but after preparing the drink she desires one more look at her child. While she is absent her first husband, tired of waiting without, enters and drinks from the glass and meets his death. Perhaps the first part of the film might have been more intense and dramatic had the spectator been made aware that the man did not really die.

**Twistedleedum Goes into High Life** (Italia, Dec. 2).—Twistedleedum, who lives high up in an attic, but whose name suggests a low social position, receives an invitation to dine in high society. Dressed in his ideas of such society he arrives in a donkey cart. He departs in a donkey cart by a sudden and deft movement on the part of the members of the high life, whose ideas of propriety do not correspond with his own.

**The Accusing Dog** (Ambrosio, Dec. 2).—The story of travels in Europe is played in well sustained and acted in the midst, to all appearances, of actual background. It is also expressively acted. The dog of the circus exposes the clown by showing his enmity to him at the crucial moment. The clown is in love with the wife of the owner of the show, and cuts the rope of the trapeze on which the husband performs. The result is a bad fall during a performance. During the cutting of the rope the dog had called his mistress to the spot, but the clown's suspicious conduct was unexplained until after the accident, when the dog again set upon him and the woman recalled his early action.

**The Late Mrs. Early** (Comet, Dec. 1).—The idea contained in this film makes a bright little comedy that manifests apt construction and is generally well played. Mrs. Early is always late in spite of the watch her husband gave her for a birthday. Accordingly when she hears him waiting for her they are going to the theatre, he determines to teach her a lesson. He tears up the tickets and takes a lady friend to dine. When she discovers the torn tickets and his absence, she asks a male friend to take her to dine to punish her husband. Husband and wife meet at the cafe. There is a storm and clearing and Mrs. Early is ever early afterwards.

**The Wanderer's Return** (Powers, Dec. 2).—A stranded actor reads of the desire of a mother to see her son who ran away to sea fifteen years ago. Seeing an easy life before him he goes to the house and claims to be the son, but she is exposed because he has a tattooed upon his bosom. He meets a tramp and disguising him and drawing a ship upon his breast, sends him forth. Though the family is much inclined to doubt the tramp's identity, they accept him because of the mark upon his bosom. He goes back on his friend, the actor, and lives a life of easy bliss until the real son arrives and then he is cast forth. Of course the sentiment of the film, playing on a mother's love, is not a comedy subject, though the situation itself is amusing. Comedy farce and burlesque are too much intermingled to make a perfect whole.

**MOTION PICTURE NOTES.**

The Star, at Dover, N. H., opened Nov. 25 with a good bill of pictures and vaudeville, and drew good houses. Independent films are used, and J. E. Townsend is manager.

At Hannibal, Mo., the New Star, the New Orpheum, and the Majestic entertained fair houses; bills and pictures good; Nov. 20-25.

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## LICENSED FILM RELEASES.

Monday, Dec. 11, 1911.

(Bio.) Saved from Himself. Dr.	1000
(Kalem) Molly Pitcher. Dr.	1000
(Kalem) A Girl's Impulse. Com.	1000
(Pathe) Father's Wealth. No. 20. Top.	1000
(Selig) The Chief's Daughter. Dr.	500
(Selig) April Fool. Com.	500
(Vita.) One Touch of Nature. Dr.	500

Tuesday, Dec. 12, 1911.

(Edison) Buckskin Jack. Com.	1000
(S. & A.) The First Man. Com.	1000
(Gau.) Heroin. Dr.	519
(Gau.) Arabian Customs. Ind.	500
(Pathe) Youth Versus Age. Dr.	750
(Pathe) Small Trades in Malacca. Ind.	500
(Selig) Romance of Rio Grande. Dr.	1000
(Vita.) Military Air Scout. Dr.	1000

Wednesday, Dec. 13, 1911.

(Edison) An International Heart Breaker.	700
(Edison) Backbones in Labrador. Ind.	500
(Edison) Transils of Old Age. Dr.	500
(Selig) Harbor of Marcellus. Dr.	515
(Pathe) Flower Girl of Las Palmas. Am.	500
(Kalem) Norma from Norway. Dr.	1000
(Lubin) Mr. and Mrs. Suspectious. Com.	400
(Lubin) Quick! A Plumber. Com.	500
(Vita.) Ventriloquist's Trick. Com.	1000

Thursday, Dec. 14, 1911.

(Bio.) Taking His Medicine. Com.	975
(Bio.) Her Pet. Com.	325
(S. & A.) Hack & Schmidt House. Com.	1000
(S. & A.) A Falsified Receipt. Com.	1000
(Lubin) The Substitute. Dr.	1000
(Mellon) The Better Man. Com.	1000
(Pathe) Early Mormon Days. Am. Dr.	500
(Selig) Magic Suit Case. Trick.	150
(Selig) George Washington's Escape. Dr.	1000

Friday, Dec. 15, 1911.

(Edison) Brooklyn Fair. Top.	900
(S. & A.) A Goodfellow's Christmas Eve.	1000
(Kalem) Bill's Flute. Dr.	1000
(Pathe) In the Grip of Alcohol (2 reels).	3000
(Selig) Industries of the South and West.	1000
(Vita.) Love at Gloucester Port. Dr.	1000

Saturday, Dec. 16, 1911.

(Edison) Stage Struck Lizzie. Com.	650
(Edison) A Trip from Colorado Springs to Oregon Creek. Scenic.	350
(S. & A.) The Cowboy Coward. W. Dr.	1000
(Gau.) A Queen's Treachery, or The Betrayal of Charles VI. of France. Hist. Dr.	1000
(Lubin) When Innocence Was Wise. Com.	1000
(Pathe) A Mother's Remorse. Am. Dr.	925
(Vita.) The Sick Man from the East. Dr.	1000

## INDEPENDENT FILM RELEASES.

Monday, Dec. 4, 1911.

(Amer.) Angel of Paradise Ranch.	1000
(Champ.) Yankee Doodle. Juv.	1000
(Champ.) Our Navy. Top.	550
(Comet) Bill's Letter. Com.	1000
(Imp.) The Dumb Messenger. Dr.	1000
(Nestor) Just Two Little Girls. Dr.	1000

Tuesday, Dec. 5, 1911.

(Bison) The Twenty Tense. Dr.	1000
(Reliance) In Humanity's Name. Am. Dr.	1000
(Powers) The Little Thelma. Com.	1000
(Powers) The Secret Order of Horns. Com.	1000
(Than.) Neway and Tramp. Com.	1000

Wednesday, Dec. 6, 1911.

(Amb.) Jorjo's Daughter. Dr.	950
(Champ.) Indian Fortune Teller. Dr.	950
(Nestor) Struck Gold. Dr.	950
(Rel.) Turn of the Wheel. Dr.	950
(Solax) Baby's Choice. Com.	950
(Solax) Paper Making. Indus.	950

Thursday, Dec. 7, 1911.

(Amer.) Smoke of the Forty-five.	1000
(Reliance) There Fell a Flower. Com.	900
(Reliance) Piedmont. Edu.	950
(Imp.) Tony and the Story. Dr.	1000
(Res) The Measure of a Man. Dr.	1000

Friday, Dec. 8, 1911.

(Bison) A Range Romance. Dr.	1000
(Comet) The Dead Canary. Dr.	1000
(Luz) The Man in the Auto. Dr.	950
(Luz) Amateur Hypnotist. Com.	950
(Solax) The Little Shoe. Dr.	950
(Than.) Brother Bob's Baby. Com.	950

Saturday, Dec. 9, 1911.

(Great N.) Buttons and Hooks. Com.	1000
(Great N.) Winter in Switzerland. Sc.	1000
(Itala) (Title not given).	750
(Imp.) Her Birthday. Com.	750
(Imp.) Columbia Intercast Chas. Ton.	950
(Nestor) Desperate Desmond Abducts Beaumont.	1000
(Powers) Two Men and a Girl. Dr.	1000
(Rel.) The Tumbler. Dr.	1000
(Rep.) The Savannah Auto Races. Top.	1000

Sunday, Dec. 10, 1911.

(Ma.) Keeping Mabel Home. Com.	1000
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## VARIETY HOUSES.

Colonial.—The Ninety and Nine. William Courtleigh and company. Ida Fuller. Belle Blanche. Hoey and Lee. Temple Quartette. Kitamura Japs. Harvey De Vora Trio. Fred St. Onge Troupe.

Alhambra.—Eva Tanguay. Homer Lind and company. Laddie Cliff. Lind. Barnes and Crawford. Arthur Deagon. Reba and Inez Kaufman. Frank Spissell and company. Paul La Croix.

Bronx.—Bayes and Norworth. McMahon and Chappelle. Ahearn Troupe. Amros Sisters. Edwards. Ryan and Tierney. El Cota. Wentworth. Vesta and Teddy.

Orpheum.—Howard and McCane. W. C. Kelly. Rajah. Kentons. Willard Simms. Wynn and Susan. Linton and Lawrence. Welch. Mealy and Montrose.

Bushwick.—Pauline. Bathing Girls. Murnay-Nichols and company. Police Inspector. Alexander and Scott. Kessler and Shirley. Victoria Four. Ben Bever and Brother. Howard's Ponies.

Hammerstein's.—Four Mortons. John G. Rice and Sally Cohen. Raymond and Caverly. Four Norrins. B. A. Goldberg. Marinetti and Sylvester. Venus on Wheels. Yvette. Carleton. Mat Gert. The Parrots. Marshall and King. Three Mallards. Bush and Galvin. Crawford and Sammon. Quinn and Dale.

Fifth Avenue.—Laura Guerita. Harry Fox and Millership Sisters. Mlle. Bianca. Valletta's Leopards. Frank Stafford and company. Ed. Hayes and company. Lester. Swor and Mack.



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**Monday, Dec. 4**

## "HYPNOTIZING THE HYPNOTIST" "A SLIGHT MISTAKE"

A split reel and a side splitter. Both Great Big Laugh Producers, with a capital "L."

**Tuesday, Dec. 5**

## "THE BLACK CHASM"

An Indian Legend more beautiful than a Fairy Tale and more entrancing than the "Arabian Nights."

**Wednesday, Dec. 6**

## "WAR"

An incident of the Siege of the Turkish sea-port, Tripoli. Gatling Gun, shot and shell change the fair city into a hot bed of untrammelled vengeance. An eloquent and irresistible argument for Peace.

**Friday, Dec. 8**

## "HIS WIFE'S SECRET"

Everybody wants to know what it is. Get it and show it to them. That will be the answer. There is a lot of comedy in it and a good share of the dramatic, too.

**Saturday, Dec. 9**

## Next Week

"ONE TOUCH OF NATURE"—It makes all hearts kin.  
"THE MILITARY AIR-SCOUT"—Modern warfare and romance.  
"THE VENTRILOQUIST'S TRUNK"—Brimful of fun.  
"LOVE AT GLOUCESTER PORT"—A little bit different.  
"SICK MAN FROM THE EAST"—A healthy specimen.

## Next Week

**Monday, December 11**  
**Tuesday, December 12**  
**Wednesday, December 13**  
**Friday, December 15**  
**Saturday, December 16**

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will be released. To this end the entire stock company has been reorganized and new directors employed, the regular company now numbering sixty people. In addition, we have leased from the Miller Brothers their

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This sensational railroad story is a genuine novelty

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